

MODERN LANGUAGE NOTES

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CONTENTS.

GEROULD, GORDON HALL.—MOLL OF THE <i>Prima Pastorum</i>	- 225-230
REIFF, PAUL.—VIEWS OF TRAGEDY AMONG THE EARLY GERMAN ROMANTICISTS, II.	- 230-232
<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;"> KRAPP, GEORGE PHILIP.— </div> <div> <div style="margin-bottom: 5px;">I. ANGLO-SAXON CHRONICLE 897</div> <div style="margin-bottom: 5px;">II. <i>Scurheard</i>, <i>Beowulf</i> 1033, <i>Andreas</i> 1133</div> <div>III. CHAUCER'S <i>Troilus</i> and <i>Criseyde</i>, 813-814</div> </div> </div>	- 232-234 - 234 - 235
HOLBROOK, RICHARD.—EXORCISM WITH A STOLE	- 235-237
BUCK, JR., P. M.—NEW FACTS CONCERNING THE LIFE OF EDMUND SPENSER	- 237-238
BARRY, PHILLIPS.—THE BALLAD OF THE DEMON LOVER	- 238
KLEIN, DAVID.—ENGLISH LOAN-WORDS IN YIDDISH	- 238-239
LOWES, JOHN L.—"THE TEMPEST AT HIR HOOM-COMINGE"	- 240-243

Reviews:—

FITZMAURICE-KELLY, JAMES, AND DAVRAY, HENRY D.—LITTÉRATURE ESPAGNOLE. [Hugo A. Rennert.]	- 244
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Reviews, continued:—

NOREEN, ADOLF.—VÄRT SPRÅK, NYSVENSK GRAMMATIK. [George T. Flom.]	- 244-245
RAMSEY, M. M.—A SPANISH GRAMMAR. [R. E. Bassett.]	- 246-251
SNEATH, E. HERSHEY.—PHILOSOPHY IN POETRY. A STUDY OF SIR JOHN DAVIES'S POEM, "NOSCE TEIPSUM." [W. L. Cross.]	- 251-253
ALLEN, PHILIP SCHUYLER.—EASY GERMAN STORIES, WITH EXERCISES, NOTES AND VOCABULARY. [P. B. Burnet.]	- 253-254

Correspondence:—

JOSELYN, JR., FREEMAN M.—NASAL SOUNDS IN ITALIAN	- 254-255
BUCHANAN, MILTON A.—I. EL LIBRO DE LAS TRUFAS DE LOS PLEITOS DE JULIO CESAR. II. "ECHAR UN CIGARRO."	- 255
BASSETT, R. E.—KIPLING'S JUNGLE BOOKS IN SPANISH	- 255-256
NOYES, G. R.—A PECULIAR RIME IN CHAUCER	- 256
ARNOLDSON, TORILD.—PROFESSOR DARMESTETER AND HIS <i>La vie des Mots</i>	- 256

ANNOUNCEMENTS.

Mr. Eugene Morehead Armfield, of High Point, N. C., has given to the University of North Carolina, of which he is an alumnus, the sum of five thousand dollars, the annual revenue from which, three hundred dollars, goes to the equipment of the department of the English Language, of which Dr. C. Alphonso Smith is head. The money will be used each year solely in the purchase of philological journals, editions of Old and Middle English texts, dissertations and special studies on problems of English philology. It is believed that this is the first foundation of this sort to be established in the South.

A Central Committee for commemorating the Hundredth Anniversary of Schiller's death, formed by coöperation of the American Institute of Germanics and the Schwabenverein of Chicago, is arranging an extensive Schiller Celebration to be held in Chicago in May, 1905, and has established prizes of \$75 each, open to competition throughout the United States, for two prologues in verse, to be recited during the days of the festival, one in German, the other in English, neither of which shall require more than seven minutes for expressive recitation.

All poems offered in competition for either of these prizes must be in the hands of the Corresponding Secretary of the Committee on the Schiller Commemoration, 617 Foster St., Evanston, Ill., on or before Wednesday, March first, 1905. The poems shall be sent under an assumed name, and accompanied by a sealed envelope containing the name and address of the author.

The right of publication of the accepted prologues shall be given to the Program Committee for the Schiller Commemoration.

For the Central Committee,

OTTO C. SCHNEIDER, President of the American Institute of Germanics.

ERNST HUMMEL, President of the Schwabenverein of Chicago.

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MODERN LANGUAGE NOTES

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No. 8.

MOLL OF THE *Prima Pastorum*.

In the *First Shepherds' Play* of the Wakefield cycle, vv. 153-160,¹ Pastor III remarks of his foolish comrades :—

"Ye brayde of mowh/ that went by the way—
Many shepe can she polh/ bot oone had she ay—
Bot she happynyd full fowh/ hyr pycher, I say,
Was broken) ;
'ho, god,' she sayde,
bot oone shepe yit she hade,
The mylk pycher was layde,
The skarthis was the tokyn."

As far as I know, it has not hitherto been pointed out that this passage refers to the famous tale of the milkmaid and her pitcher of milk, best known to modern readers from La Fontaine's fable of *Perrette*.²

The story has enjoyed a long and interesting history. It illustrates very admirably the migration of fables and has thus been studied by many scholars.³ Most of them have been content to trace it from collection to collection as far as that is made possible by our knowledge of Asiatic and European fabulists ; and they have leaped without much question the ditch that separates the two

very distinct types of the tale. Max Müller is the only scholar who has shown⁴ clearly that the versions which have a woman as the chief actor form a group by themselves, apart from the earlier and more important group which puts a man in the title rôle. It would serve no useful purpose as illustrating the allusion in the Wakefield play if I dwelt upon the ramifications of the major group. For convenience of reference simply I shall append to this paper a list of versions, in part necessarily unverified, which I have put together from former studies of the narrative.

With reference to the group in which the chief actor is a woman, however, a close study of the several versions may be of interest in two different ways. It will show what the Third Shepherd meant. It will also develop the fact that a tale, which can be traced back in its essentials to the Sanskrit *Pantchatantra* of the early part of the sixth century at the latest,⁵ is found in truly popular form on English soil, where its presence save in translations has not hitherto been noted.

The earliest version of the group is found in the *Sermones vulgares* by Jacques de Vitry,⁶ who was bishop of Acre from 1216 to 1227.⁷ Joly believes⁸ that to him is due the introduction of this type into Europe. The theory is purely conjectural and is rendered doubtful by the clearly Occidental form of the narrative which he tells. An old woman who is carrying milk to market reflects that she will sell it for three *obolos*, buy a hen, raise chickens, buy a pig, fatten and sell it, and buy a foal. When the colt is grown, she will ride it and say "Io ! Io !" Thereupon she spurs

¹ *The Towneley Plays*, ed. England and Pollard, E. E. T. S. ext. ser. LXXI, p. 105.

² *La laitère et le pot au lait*, *Fables*, livre VII, fable VII.

³ Among others, by Benfey, *Pantchatantra*, 1859, I, pp. 499-501 ; Dunlop-Liebrecht, *Prosadichtungen*, 1851, p. 502 ; Lancereau, *Hitopadesa ou l'Instruction utile*, 2nd ed., 1882, pp. 239, 240 ; F. Max Müller, *Chips from a German Workshop*, 1875, pp. 138-198 (*On the Migration of Fables*) ; Clouston, *Popular Tales and Fictions*, 1887, II, pp. 432-443 ; Grimm, *Kinder- und Hausmärchen*, 1856, III, p. 244 ; Oesterley, *Wendunmuth von Hans Wilhelm Kirchhof*, 1869, V, p. 44 ; H. Regnier, *Œuvres de J. de La Fontaine*, 1884, II, p. 145-150 ; A. Joly, *Histoire de deux fables de la Fontaine*, 1877, pp. 91-113 ; Crane, *Exempla of Jacques de Vitry*, 1890, p. 155 ; Robert, *Fables inédites*, 1825, II, pp. 89, 90.

⁴ P. 160.

⁵ Benfey, p. ix, Macdonell, *Sanskrit Literature*, 1900, p. 369.

⁶ Crane, *Exempla*, no. li, p. 20. Printed also by Regnier, p. 498. Translated by Joly, p. 102.

⁷ Crane, pp. xxvii, xxxii.

⁸ P. 102.

the horse and claps her hands, so that the pot of milk is spilled and broken.⁹

Another version from a sermon-book is that found in Étienne de Bourbon's *Tractatus de diversis materiis praedicabilibus*,¹⁰ which was written shortly after the middle of the thirteenth century.¹¹ Étienne was a friend of Jacques de Vitry and used some of his apologues. In the present case, however, he gives an interesting variant. A lady gives the Sunday's milk to her servant. The maid sets off for market and begins to reflect that with the price of the milk she will buy a hen, raise chickens, buy pigs, sell them for sheep, exchange the sheep for cattle, and become rich, so that she will ride to her wedding with some nobleman on a horse. At this she begins to spur the horse with her foot, saying "io ! io," and falls into the ditch. Very similar to Étienne's story, and evidently copied from it,¹² is the version in the *Dialogus creaturarum moralizatus*,¹³ a work of the early fourteenth century that is usually ascribed to Nicolaus Pergamenus although almost certainly the work of a Milanese named Mayno de' Mayneri.¹⁴ This was translated into English in the first quarter of the sixteenth century, though translator, publisher, and date are alike uncertain.¹⁵ A reprint of the English text was made in 1816, but this is scarce. Happily, this English form of our story, which does not differ materially from the Latin, has been made accessible by Max Müller¹⁶ and Clous-

ton.¹⁷ The author of the *Dialogus* copied the text of Étienne almost word for word, though he changes the order of phrases somewhat. The only variations in the details of the story are the omission of the adjective "dominicale" describing the milk and the substitution of "gio, gio" for "io ! io !"

Next in age to the version of the *Dialogus* is one found in *El Conde Lucanor* or *Libro de Patronio*, a Spanish work of the fourteenth century by Don Juan Manuel.¹⁸ This is very important because it unites the Occidental versions with the widespread tale of *Kalila and Dimna* in which a man and a pot of honey are the chief actors. In *Lucanor*, a poor woman was carrying a pot of honey to market on her head, when she fell to thinking that with the money that she got she would buy eggs, whence would come chickens, and eventually sheep and wealth. She would marry off her sons and daughters and go about attended by her children-in-law, so that people would admire her good fortune. At this she began to laugh and struck her head with her hand—with the usual result. The existence of this form makes it probable, I believe, that the feminine type sprang up as a popular tale in Europe before the time of Jacques de Vitry. The transitional variant would naturally retain the honey, though this has already been changed in Jacques to milk. If this reasoning be correct, we have in Spanish what is essentially the most primitive version of the feminine type. It is surely more reasonable to suppose that Juan Manuel took his narrative from some such popular form than that he grafted the story of *Kalila* on that of the variant popularized by Jacques de Vitry.

The allusion in the Wakefield play comes next in chronological order. By common consent, the *Prima Pastorum* is assigned to the first quarter of the fifteenth century. Unfortunately it is impossible to say what version the author had in mind, on account of the extreme brevity of the narration. At the same time, it will be evident from a comparison of the stanza quoted above with the versions already analyzed (1) that the story is the same ; (2) that it more nearly resembles that of

⁹ Clouston, p. 435, note, makes an odd mistake with reference to this version. He translates *vetula* by *old fellow* and so connects Rabelais' allusion with Jacques de Vitry. See below for Rabelais.

¹⁰ *Anecdotes historiques, légendes et apologues tirés du recueil inédit d'Étienne de Bourbon*, ed. A. Lecoy de la Marche, 1877, p. 226.

¹¹ Lecoy de la Marche, p. xx.

¹² Crane, p. 155, says that Étienne simply copied from Jacques de Vitry. His statement is the result of some confusion apparently. It is the *Dialogus* that is a copy of Étienne.

¹³ Dial. 100, ed. Graesse, *Die beiden ältesten lateinischen Fabelbücher des Mittelalters*, 1880, p. 250. Printed also by Regnier, pp. 147, 148.

¹⁴ See P. Rajna, *Giornale storico* ix, pp. 1-26, x, pp. 42-113, and xi, 41-73.

¹⁵ See Lowndes, who says that it was "printed if not translated by John Rastell," and Crane, p. lxxxiv, note. Reëdited in 1816 by J. Haslewood.

¹⁶ P. 163.

¹⁷ Pp. 434, 435.

¹⁸ *Biblioteca de autores españoles*, LI, p. 377, *enxemplo vii*.

Étienne de Bourbon and the *Dialogus creaturarum* than any other, since sheep make up the sum of Moll's visionary wealth and milk the cause of her misfortune; and (3) that it must have been well known to the Yorkshiremen who witnessed the miracle play, else the brief allusion would have been lost on them. A peculiarity of the version is the implication that Moll really possessed one sheep, whereas elsewhere there is no question of actual possession. I shall not attempt to explain away the difficulty.

The allusion by Rabelais¹⁹ in the following century (circa 1532) enforces the lesson of popularity taught by the reference in the English play. He says: "Là present estoit un vieux gentil homme—lequel oyant ces propos, dist: J'ay grand peur que toute ceste entreprise sera semblable à la farce du pot au lait; duquel un cordouainier se faisoit riche par resverie; puis le pot cassé, n'eut de quoy disner." Here we have a shoemaker replacing the brahman of the common Oriental tale, together with the pot of milk that figures in the distinctively European forms. Whether or not the "farce du pot au lait" indicates an actual play remains doubtful, but it is clear that Rabelais had in mind some popular variant in which the male actor had survived the advent of the milk-pitcher.

Some years after the publication of *Gargantua* appeared the *Récréations et joyeux Devis* of Bonaventure Despériers.²⁰ This collection contains a variant²¹ of our story which is closely allied in form to that of Jacques de Vitry. A woman who is carrying a pot of milk to market reflects that she will sell it for two farthings, buy twelve eggs, get from them twelve capons that will sell for twenty sous apiece, buy a pair of pigs that will

produce twelve little pigs, with the money from their sale purchase a mare from which she will get a colt that will leap and cry "hin." As she cries "hin" the good woman leaps and spills her milk. It will be seen that this is simply a particularized version of some such story as that told by Jacques de Vitry. Most probably it was not of popular origin.²²

Two curious variants from Germany, both of which have been incorporated by the brothers Grimm in their *Märchen*, must next be considered. The earlier of these is found in Kirchhof's *Wendunmuth*,²³ which was published in 1563. A shrewish woman lay sleepless one night and said to her husband: "If I should find a florin and one were given me, I would borrow another and you should give me another. Then I would buy a cow." The husband fell in with the plan and remarked that after the cow had a calf they themselves would have milk to drink; but the wife said that the calf must have it all. Thereupon ensued a violent quarrel, and the couple fought until they were tired out. Here the story is much disguised, but it seems to be related to the group. The second tale is from Eucharium Eying's *Proverbiorum copia*,²⁴ a great collection of exempla and proverbs in Latin and German. A lazy goat-herd marries a girl, who also has a goat, in order to be rid of the care of his goat. But she is as lazy as he and one day proposes that they exchange their goats for a beehive. They do so, and when they have a pot full of honey they place it on a shelf above their bed. One morning the man proposes that they sell the honey for a goose and gosling, but his wife says that they ought first to

¹⁹ *Gargantua* I, xxxiii, Johann Fischart in his *Geschichtklitterung*, an imitation of *Gargantua* that appeared in 1575, substitutes a reference to "dem Einsideln im Buch der alten Weisen," the German version of *Kalila*. Ed. A. Alsleben, 1891, p. 356, § 438.

²⁰ The book was published in 1558. There is some doubt as to the authenticity of the work. Despériers died in 1544. The *Récréations* quote Book III of *Pantagruel*, which did not appear till 1546. See Lanson, *Histoire de la litt. franç.*, p. 248, note.

²¹ Nouv. xiv. Readily accessible in Regnier's edition of *La Fontaine* II, pp. 497, 498, and in Max Müller, *Chips*, pp. 197, 198.

²² Regnier, *Œuvres de La Fontaine* II, p. 147, note, mentions another sixteenth century version, that of Philippe de Vigneulles, published by H. Michelant in the *Athénæum français*, 26 novembre, 1853, pp. 1137, 1138. I have not had access to this.

²³ No. 371, ed. Oesterley, 1869, I, pp. 408, 409. Grimm's tale *Die hagre Liese*, *Kinder- und Hausmärchen*, No. 168, is nothing but a free rendering of this, as is stated in the notes, ed. 1856, III, p. 245.

²⁴ Published 1601, I, pp. 70-73. This forms the basis of Grimm's *Der faule Heinz*, No. 164. See note, III, p. 244, where it is stated that a fuller version is found in Eying II, pp. 392-394. As I have not access to the original work I use Grimm's rendering for my analysis, omitting the end, which comes from the letters of Elisabeth von Orleans.

wait until they have a child who can watch the geese. The man answers that in these days children are disobedient and will not do as they are told. The wife seizes a stick, which she has at hand to drive mice away from the honey, and says that she will strike the child. Thereupon she knocks over the pitcher of honey, which breaks and falls upon the bed.

Both of these stories are peculiar in that they introduce a man and woman as partners in folly. I believe that this trait is due to their ultimate origin from *Kalila and Dimna*, very likely in its German form.²⁵ In *Kalila* the tale is related in a conversation between a hermit and his wife, who has expectations of bearing a son. It is perfectly possible to understand how this conversation might be incorporated in the story itself, although this scarcely admits of proof. Despite their homely dress, the two German tales have absolutely nothing in common with the feminine type so common in Europe. They have, on the other hand, characteristics in common with the Oriental form of the story, Kirchhof's in that it ends in a family quarrel, Eyring's in that it introduces goats and honey as well as a prospective and disobedient son. I regard them as metamorphosed, we need not say debased, variants of the tale in *Kalila*.²⁶

Four stories must now be mentioned, which are peculiar in that they have a basket of eggs replacing the common pot of milk. The earliest of these is found in the collection *Joci ac sales* by Ottomarus Luscinius, published in 1524.²⁷ A peasant woman who is carrying a basket of eggs to market reflects that she will sell eggs and save the money she receives for them until finally she can live without labor. Then she will go to dwell in the town perhaps, and she will be saluted by the peasants, when they see her, as one of the first ladies of the place. When she tries to accompany her thought with a gesture of salute, she lets the eggs fall from her head. The apologue ends with a quotation from Aristotle, quite in the approved fashion of the day. This version was imitated by

Ludovico Domenichi in his Italian collection *Facetie, Motti et Burle*,²⁸ which was published in 1581. Domenichi did not translate slavishly but preserved nevertheless all the details of his original, even to the quotation from Aristotle.

In 1649 an anonymous Dutch author issued a book entitled *Democritus ridens sive Campus Recreationum honestarum cum Exorcismo Melancholiae*,²⁹ in which the same tale occurs in amplified form. A peasant on her way to market with a basket of eggs reflects that she will return with a handful of money. If well placed this will bring her a sheep, a cow, a whole herd. Then she will become rich, buy a pair of horses and an estate. She will give feasts and lead the dance with her husband, singing "io Evoe, Evoe, o Bacche." When she begins to dance, she drops her basket of eggs. Not very dissimilar to the version of *Democritus* is the versified story *Konen med Æggene* by H. C. Andersen.³⁰ He does not give any information as to his source further than to say that it was an old story, but it seems likely that he found the tale in some book like *Democritus* and enlarged it to suit his fancy. A woman with a basket of eggs on her head reflects that she will sell the eggs, buy two hens, later buy three more hens (which will make six all told), buy two geese, a pig, and a cow or two. At the end of a year she will own an estate. Then she will marry a suitor who is even richer than she, and she will be so proud that she will nod haughtily. As she does so the eggs fall.

All of these stories, though from different countries and different centuries, begin with the second stage of the day-dream as found in Jacques de Vitry and the *Dialogus creaturarum*. The woman has the eggs and proceeds from that point of vantage. The succession of air-castles of *Democritus* is not very different from that of *Dialogus*; and I am inclined to believe that the variant by Ottomarus, as well as the Dutch, derives from that famous work, though perhaps not immediately.

In one of the plays of the sixteenth century Spanish dramatist Lope de Rueda³¹ there is a

²⁵ See list printed below.

²⁶ More or less like these two stories is one in Schneller, *Märchen und Sagen aus Wälschtirol*, 1867, No. 47, p. 130. A newly married pair have a hen on a nest of eggs under their bed.

²⁷ No. 77.

²⁸ Lib. v, p. 285. I use the translation by Joly, p. 107.

²⁹ P. 150. I use the translation by Joly, pp. 108, 109.

³⁰ *Samlede Skrifter*, 1879, xii, pp. 212, 213.

³¹ Schack, *Geschichte der dramatischen Literatur und Kunst in Spanien*, 1845, I, pp. 218, 219.

scene that seems to be a form of our story, though it is not closely related to any other variant. The peasant Torubio tells his wife that he has planted an olive tree. The wife says that in six or seven years they will get four or five bushels of olives and will plant a whole orchard with the shoots of the tree. The olives will be carried to market by the man and sold by their daughter. The couple then begin to dispute about the price, and the daughter is compelled to promise obedience to each in turn. The quarrel finally becomes violent, when a neighbor comes in and ridicules them. This tale recalls the story copied by Grimm from Eyering in its treatment of the married couple, but in its ending it is like the motive of the shepherds in the *Prima Pastorum* of the Wakefield cycle to which allusion was made in the beginning of this paper. Whether or not it really belongs in our little cycle is a matter of some doubt.

Finally, we return to the point of departure, to the ever-delightful Perrette. Happily it is unnecessary to relate the content of La Fontaine's fable. I cannot pretend that this little study throws much light on its immediate source. Reginier's supposition³² that it derives indirectly from the *Dialogus creaturarum* (not the work of Pergamenus, be it remembered) seems very reasonable. Whether La Fontaine took it from some old book or heard it as a popular tale, he gave the pleasant narrative a form that has never been surpassed.³³ At the same time, it is interesting to know that the same story early found a foothold in England, two centuries and a half before La Fontaine's time, and there became a household word, as it is shown to have been by the reference in the Wakefield play.

The following list of versions in which a man is the actor has no pretensions to completeness, though it is perhaps somewhat fuller than any before published. It is here printed for the convenience of any one interested in the story.

Pantchatantra, bk. v, 9, trans. Benfey I, pp. 345, 346; L. Fritze, 1884, pp. 382-384. South-

ern *Pant.*, ed. Haberlandt, Wiener *Sitzungsberichte* 107, pp. 397-475, trans. Dubois, 1826, p. 208.

Hitopadesa, bk. iv, 8, trans. Wilkins, 1787, p. 247; M. Müller, 1844, p. 159; Lancereau, 1855, p. 182; Schoenberg, 1884, p. 182.

Arabian Nights, Tale of the Barber's Fifth Brother, trans. Weil I, p. 540.

Kalila and Dimna,

Syriac trans. ed. with German trans. by Bickell, 1876, pp. 53, 54.

Arabian trans., trans. by Knatchbull, *Kalila and Dimna; or, the Fables of Bidpai*, 1819, p. 269; by Wolff, *Das Buch der Weisen*, 1837, II, p. 3.

Hebrew trans. from Arabian, attrib. to Joel, ed. with trans. into French by J. Derenbourg, 1881, pp. 146-148.

Greek trans. from Arabian by Symeon Seth, ed. with trans. by Starkius, 1697, p. 337; ed. Puntoni, 1889, p. 240.

Syriac trans. from Arabian, trans. Keith-Falconer, 1885, p. 170.

Persian trans. from Arabian, *Anvar-i-Suhaili*, trans. Eastwick, 1854, p. 409.

Latin trans. of Symeon by Petrus Possinus, *Georgii Pachymeris Michael Palaeologus*, 1666, p. 77.

Italian trans. of Symeon by Giulio Nuti (?), *Del governo de' Regni*, 1583, re-ed. E. Teza, 1872, p. 107.

Latin trans. of Joel's Hebrew by John of Capua, *Directorium humanae vitae*, ed. Hervieux, *Les fabulistes latins* v, pp. 259, 260; Puntoni, *Direct. hum. vit.*, 1884, pp. 187, 188; Derenbourg, *Direct. hum. vit.*, 1889, pp. 218, 219.

Spanish trans. from Arabian by Alphonse the Wise, ed. Pascual de Gayangos, *Biblioteca de autores españoles*, LI, p. 57.

German trans. from Latin of John of Capua, ed. W. L. Holland, *Das Buch der Beispiele der alten Weisen*, 1860, pp. 129-131.

Latin redac. of John of Capua by Baldo, fab. xvi, ed. Hervieux v, pp. 358-360.

Latin trans. largely from John of Capua by Raymond de Béziers, ed. Hervieux v, p. 635.

Italian trans. of John of Capua by A. F. Doni, *Trattati diversi di Sendebat Indiano*, 1552,

³² II, p. 148.

³³ I shall not attempt to follow the translations of La Fontaine. *Die Milchfrau* by J. L. Glein [1719-1803] (Goedeke, *Elf Bücher deutscher Dichtung*, 1849, p. 599), which is cited by Oesterley and others as a separate version, is nothing but a sentimentalized redaction of *La laitière*.

- tratt. 4 (part of *La filosofia morale*). Sir Thomas North did not translate this part of Doni's work. See *The Morall Philosophie of Doni*, 1570.
- Redaction by Hans Sachs from Germ. trans. Nürnberg ed. 4, 3, 54.
- Arabian Nights*, trans. Weil III, p. 910.
- Cabinet des fées* XVIII, 36.
- Kirchhof, *Wendunmuth*, no. 171, ed. Oesterley, 1869, I, pp. 205, 206.
- Iyar-i-Danish*, from *Anvar*, trans. Chambers and Jones, *Asiatic Miscellany*, 1787, p. 69.
- Exemplario contra los engaños y peligros del mundo*, 1493, from John of Capua.
- Firenzuola, *Discorsi degli animali*, 1548.
- J. Hulsbusch, *Sylva sermonum*, 1568, 28 and 287.
- Gast, *Convivialum sermonum*, 1549. I cannot find it in the ed. of 1561.
- Mart. Montanus, *Gartengesellschaft*, 1590, cap. 55, ed. Bolte, *Schwankbücher*, 1899, p. 303.
- Sebastian Franck, *Sprichwörter*, 1541, I, 148, II, 50. I cannot find the reference in Guttenstein's ed. 1831.
- Zeitvertreiber*, 1668, pp. 466, 469.
- Peregrination oder Reyse-Spiegel aus Anangkylom- itens Reise-Beschreibung*, 1631, p. 28.
- Cento nov. ant.* 29, Oesterley's reference. It does not appear in Biagi, *Le novelle antiche*, 1880.
- Giovanni Fiorentino, *Il Pecorone* II, 22. Not in the ed. of 1793.
- Einer reicher Vorrath artlicher Ergötzlichkeiten*, 1702, 134.
- M. S. H. Stokes, *Indian Fairy Tales*, 1880, p. 31. A form evidently derived from the *Pantchatantra*.
- Saadi (?). Liebrecht's note. It is not in the *Gulistan*.

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VIEWS OF TRAGEDY AMONG THE EARLY GERMAN ROMANTICISTS. II.

The gulf between A. W. Schlegel's notions of tragedy proper and his views on ancient and modern tragedy in general is hardly wider than that between the latter and his conceptions of

individual tragedies. His characterization of Greek mythology,³⁹ which is that of Fr. Schlegel, refers hardly to the idea of fate. Aeschylus⁴⁰ is conceived much more as the poet of heroic passion, than of the power of fate. He criticizes Euripides⁴¹ chiefly because he lacks unity and fails to portray the heroic. Only the *Eumenides* are wholly placed under the control of fate. *Agamemnon*⁴² is described as the representation of a fall, ending in the triumph of a criminal woman who is called the chief character of the play; in the discussion of this work much more is said about atrocities committed than about fate. The idea of fate is hardly more referred to in the examination of *Prometheus Bound*,⁴³ which is influenced by several preconceived general notions. A. W. Schlegel sees⁴⁴ the special distinctions of the four tragedies of Sophocles *Antigone*, *Ajax*, *Electra* and *Oedipus on Kolonos*, in the representation of purest womanhood, of manly sense of honor, of energy and pathos, and of mildest emotion and grace. In each case, therefore, the characteristic is a different one, and the critic expressly states that these four tragedies excel, each, by special distinctions.

To A. W. Schlegel the Moderns are represented chiefly by Shakespeare and the Spanish poets. Shakespeare is the great painter of character, of passion and of environment; in harmony with this are the explanations of his tragedies: *Romeo and Julia*⁴⁵ is the picture of love and its fatal destiny in the world; *Othello*⁴⁶ deals chiefly with the victory of passion over the nobler instincts in human nature; *Hamlet*⁴⁷ represents human life as a mystery and tends to show how reflection checks energy; *Macbeth*⁴⁸ is the gloomiest drama since the *Furies* of Aeschylus, describing the fall of an ambitious but heroic man; it is dominated not so much by the ancient idea of fate as by the modern notion of providence⁴⁹; *Lear*⁵⁰ evokes

³⁹ *Ib.*, v, 79 ff.

⁴¹ *Ib.*, v, 136 ff.

⁴³ *Ib.*, v, 108 ff.

⁴⁴ *Ib.*, v, 117. The expression used by him is, *Eigentümliche Vorzüge*; probably = essence.

⁴⁵ *Ib.*, vi, 242.

⁴⁷ *Ib.*, vi, 247 ff.

⁴⁹ A. W. Schlegel's view on the relation of fate to providence varies.

⁵⁰ *Ib.*, vi, 259 ff.

⁴⁰ *Ib.*, v, 89 ff.

⁴² *Ib.*, v, 94 ff.

⁴⁶ *Ib.*, vi, 244 ff.

⁴⁸ *Ib.*, vi, 253.

pity; *Richard III*⁵¹ centers about the diabolic figure of the king. These examples show clearly that to A. W. Schlegel Shakespeare's tragedies have not much more in common than their form; in one case he even goes as far as to mention⁵² that Shakespeare's historical dramas excel, each, by special distinctions. The Spanish poets are conceived as the painters of religion, heroism, honor and love⁵³; Cervantes' *Numancia*, however, is classified with the ancient type of tragedy on account of its chief characteristics, fatalism, chorus and the representation of heroism.⁵⁴

There can be no doubt, it seems to me, that A. W. Schlegel's views on tragedy proper and on the Ancients and Moderns in general have not been based on his particular analyzations.⁵⁵ His strength lies in the latter; they properly represent his ideas. His definition of ancient tragedy was conventional; that of Aeschylus and Sophocles was taken over from Fr. Schlegel. The conception of Greek tragedy again furnished the third definition of tragedy proper. Of the two others the second is Kantian, while the first may be considered as A. W. Schlegel's own creation, derived probably from the conception of Romantic poetry as the expression of a dissatisfied mind. Now and then the idea is expressed⁵⁶ that the method of A. W. Schlegel's lectures is wholly historical. This view, it seems, is rather incorrect. The critic not only approaches his subject with preconceived general notions, but also emphasizes⁵⁷ the value of theory for the understanding of literary productions; moreover in the analysis of particular works he allows himself to be influenced by his theories. Kant, for instance, is, in part, responsible for the explanation of *Prometheus Bound*, and likewise A. W. Schlegel's tendency toward symbolism, in part, for the conception of ancient mythology and the *Eumenides*.

Friedrich Schlegel's views on tragedy in his

Vienna lectures⁵⁸ throw, in the first place, a light upon the somewhat vague treatment of the subject in his early writings. The connecting of Greek mythology and of Aeschylus with the representation of heroism is now much more definite than before. The former conception of Sophocles reappears, while more stress is placed on the significance of the chorus in Greek tragedy. What is new, however, in these lectures, is a methodical examination of the tragic in which incidental and undeveloped remarks of A. W. Schlegel receive a definite, systematic form.

Already A. W. Schlegel made incidentally the remark⁵⁹ that a sad ending is not necessary for tragedy; he referred to the *Eumenides*, *Philoctet* and *Oedipus on Kolonos*. He also pointed to the mild emotion at the end of Voltaire's *Tancred*,⁶⁰ to the solution of the problems of life in *Lear*,⁶¹ and to the appearance of a superintendent providence as an important element of tragedy.⁶² This is condensed to a system by Fr. Schlegel. He now sees the object of tragedy in the portrayal of the deeper meaning of human life. The development of a tragedy is to him not more important than its end, and in taking this position he obtains the basis for subdividing tragedy proper into the tragedy of *Untergang*, *Versöhnung* und *Verklärung*. In the first the tragic hero perishes; the second ends half sorrowfully in a feeling of mingled satisfaction and peace; the third ends in the purification of the soul obtained by the interference of providence. The Ancients inclined decidedly toward the first kind, in accordance with their idea of a terrible, determining fate; but among them are found also splendid examples of the second and even advances toward the third kind of tragedy. As to the Moderns, the first type is exemplified by *Wallenstein*, *Macbeth* and the Faust legend. Shakespeare is the most prominent poet of the second type, while the third is classically represented by the Spanish drama.

These are the outlines of a conception of tragedy which may be called specifically Romantic.

⁵¹ *Ib.*, VI, 298.

⁵² *Ib.*, VI, 263.

⁵³ *Ib.*, VI, 392.

⁵⁴ *Ib.*, VI, 379.

⁵⁵ His first definition may be in a certain harmony with his conception of *Prometheus Bound* and *Othello*.

⁵⁶ So concerning his Berlin lectures by E. Sulger-Gebing, *Die Brüder A. W. u. F. Schlegel i. ihr. Verh. z. d. bild. Kunst*, 1896, 50 ff.

⁵⁷ *Deu. Litt. D.*, etc., 17. vol., 3, 9, 26 ff.

⁵⁸ *Sämml. Werke*, Wien, 1846, I, 30 ff; II, 84 ff.

⁵⁹ *Sämml. Werke*, v, 73.

⁶⁰ *Ib.*, VI, 101.

⁶¹ *Ib.*, VI, 263.

⁶² *Ib.*, v, 75.

The views of Tieck on the subject in question are, on the whole, not influenced in any material way by either Fr. or A. W. Schlegel. His writings contain only two attempts to define tragedy. The second⁶³ of them even hardly deserves this name. The first⁶⁴ is somewhat more definite; it identifies the essence of tragedy with the representation of passion, its aim with the evoking of fear and pity. However, these conventional definitions fail to express adequately the views which Tieck held at that time. In analyzing Shakespeare's tragedies, Tieck mentions in only three places⁶⁵ pity as being the tragic effect; in all other places⁶⁶ he points to fear. Less harmonious are the ideas concerning the tragic effect which may be derived from Tieck's literary reviews of later date. Tieck does not wholly abandon the idea that the spectator must be stirred to fear by tragedy⁶⁷; but he now sees the tragic effect more in the feeling of admiration⁶⁸ or of peace.⁶⁹ Even more chaotic, it must be assumed, were then Tieck's views on the essence of tragedy. It is not even clear in what Tieck sees the characteristics of his idol, Shakespeare. Is it the form of his tragedies, or the portrayal of characters and passion, or irony? *Othello* (IV, 223), *Tasso* (IV, 257) and *Wallenstein* (III, 49) are called wonderful *Seelengemälde*. On the other hand, *Lear* (III, 226 ff.) and the career of the historical Anne Boleyn are conceived as tragedies of misfortune and the life of the latter is considered a very good subject for tragedy. In the later *Unterhaltungen mit Tieck*,⁷⁰ the *Räuber* are highly praised on account of the gigantic figure of Franz Moor (193 ff.), and likewise *Goetz von Berlichingen* on account of the vigor and life pervading it. Still it is not the portrayal of passion but the downfall of the man which at bottom makes the figure of Franz appeal most strongly to Tieck. Furthermore, Tieck does not fail to refer with apparent satisfaction to a spirit of reconciliation running

through the drama. This spirit, he finds, is pronounced everywhere.

It can safely be said that the mature Tieck had no definite conception of tragedy aside from the fact that he considered Shakespeare as its highest possible representative. On the other hand, it is probable that to him *Lear* was the highest type of the tragic hero. His conception of this character is not always the same; but if we are allowed to consider Tieck's critical reviews of 1820-25 as the æsthetic programme of his later years, then we may infer that to him Shakespeare's *Lear* in particular and Shakespeare's tragedies in general are tragedies of misfortune.

It is obvious that Tieck's views on tragedy have on the whole little in common with those of the two Schlegels. Only in one point he fully agrees with them, in the position he gives to guilt in tragedy. In R. Köpke, *L. Tieck*, II, 235, *Kr. Schr.*, III, 19 ff., 51, 226, guilt is treated as being of decidedly little importance to tragedy; *Kr. Schr.*, III, 49, even show a predilection for the guiltless tragic hero. A connecting of the downfall with guilt is generally absent. Fr. Schlegel accepts guilt in tragedy reservedly in his letters to his brother, 118; he rejects it absolutely in his early writings, I, 158. A. W. Schlegel does not favor a mechanical distribution of reward and punishment at the end of a drama (*Deu. Litt. D.*, etc., 19. vol., 123). But he also dislikes that the wicked should remain absolutely unpunished (*Sämmtl. Werke*, VI, 298-99), and prefers the immanent rewarding of the good and the punishment of the bad (*ib.*, VI, 263, 299).

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MISCELLANEOUS NOTES.

I.

ANGLO-SAXON *Chronicle*, 897.

There is one passage in the interesting but somewhat complicated account of the naval engagement between the West-Saxons and the Danes off the Isle of Wight, given in the *Chroni-*

⁶³ R. Köpke, *L. Tieck*, II, 235.

⁶⁴ *Krit. Schr.*, I, 62.

⁶⁵ *Kr. Schr.*, I, 32, 52, 62.

⁶⁶ *Ib.*, I, 5, 39, 41, 58, 65, etc.

⁶⁷ *Kr. Schr.*, I, 297, 302. III, 47, 74.

⁶⁸ *Ib.*, III, 49.

⁶⁹ *Ib.*, III, 23, 43.

⁷⁰ R. Köpke, etc., II.

ele under the year 897, that appears to be contradictory of its context. The narrative states, it will be remembered, that Alfred had designed and built a fleet of vessels of a new kind, larger and better than the boats of the Frisians or the Danes. In this year, 897, nine of these new boats were sent out against six Danish ships that were harrying the country in Devon and all along the southern coast. The West-Saxon ships succeeded in intercepting the Danish ships at the mouth of one of the channels which separate the Isle of Wight from the mainland (*forfōron him þone mūðan foran on ūtermere*), at which mouth the narrative does not state. Three of the six Danish ships came out to attack the West-Saxons, and of these three ships two were taken and their crews were slain, but the third ship escaped. In the meantime, the other three Danish ships lay grounded up in the channel, and it was because they were grounded that they failed to come to the aid of the other half of their fleet. As the tide continued to ebb, all of the West-Saxon ships grounded also, three on the same side of the channel as that on which the Danish ships were grounded, the other six on the opposite side of the channel. The West-Saxon forces being thus separated, the Danes seized their opportunity, and coming overland, they attacked the crews of the three ships that were grounded on their side of the channel. In this engagement divers persons were slain, both Danish and Christian, but the flood tide coming first to the Danish ships (*þā cōm þām Deniscum scipum þēh ær flōd tō, ær þā Crīstnan mehten hira ūt āscūfan*), they pushed out and rowed away. They were so much weakened by their losses, however, that two of the three ships were unable to row out around the Sussex coast, and were cast up on the land. The crews were carried to Winchester, where they were hanged at the command of the King.

The inconsistency in the above story is this: if the Danish ships were the farthest up in the channel, how could flood tide come to them before it came to the West-Saxons? As this is one of the rare passages in which Mr. Plummer fails us, and as I was convinced, in general, of the literal truth of the *Chronicle*, I began to look abroad for some explanation of this apparent contradiction, and in the character of the tides about the Isle of

Wight I found a plausible justification of the words of the chronicler.

The great tidal wave, the advancing and receding of which causes the fluctuations of the tides along all the coasts of western Europe, moves in on the land from the open ocean in a northeasterly direction. This tidal wave, meeting the opposition which the island of Great Britain offers to its progress, splits into two arms, the one arm passing up through the English Channel, the other up through the Irish Channel and around the northern shores of Scotland. These two arms meet then, tide opposed to tide, at a position in the North Sea. 'Phenomena similar to those produced by the division of the tides round the British Isles,' we are told by MacKinder (*Britain and the British Seas*, New York, 1902, p. 39), 'are to be found on a smaller scale, causing all manner of complexities whenever the coast is beset with islands. A classical instance of this, recorded nearly twelve hundred years ago by the Venerable Bede, who wrote at Jarrow on the remote Tyne, occurs at Southampton. Here, by reason of the interference of the Isle of Wight, there are four tides a day, high water through Spithead being two hours later than high water from the Solent. The advantages incident to the Port of Southampton have long been appreciated by mariners.'

Turning now to Bede (ed. Plummer 1. 238, Lib. iv, Cap. xiv (xvi)) we learn further pertinent details. In his description of the Isle of Wight he says: 'Sita est autem haec insula contra medium Australium Saxonum et Geuissorum, interposito pelago latitudinis trium milium, quod uocatur Soluente; in quo uidelicet pelago bini aestus oceani, qui circum Britanniam ex infinito oceano septentrionali erumpunt, sibimet inuicem cotidie compugnantes occurrunt ultra ostium fluminis Homelea, quod per terras Iutorum, quae ad regionem Geuissorum pertinent, praefatum pelagus intrat; finitoque conflictu in oceanum refusi, unde uenerant, redeunt.' Does not this account of Bede's afford a satisfactory explanation of the statement of the chronicler? Evidently the West-Saxon ships were below the place of the meeting of the tides and they must have been in the Spithead channel. The flood tide comes first to the Danish ship because it comes to them through the

Solent channel and it is through the Solent channel that they row out and escape. Two of their three ships, it will be remembered, are unable to continue the flight and are cast upon the shores of Sussex by the sea.

Just where the two tides meet and just where the fighting mentioned by the annalist took place, I am unable to determine. I confess to a complete failure in an attempt to work out the action of the tides, their height and periods at different places about the Isle of Wight, with the aid of the admiralty tide tables. One more skilled in such matters or one practically familiar with the waters of the Spithead and the Solent should be able, however, to make our knowledge of the details of this engagement even more specific. Bede says that the meeting of the tides takes place opposite the mouth of the Homelea, and Mr. Plummer (Vol. 2, p. 230) informs us that the Homelea is the modern Hamble. The Hamble is a small stream, still navigable, but formerly much larger (Murray, *Handbook of Surrey, Hants and Isle of Wight*, p. 210), which flows into the lower end of Southampton Water. In the Anglo-Saxon version of Bede the words *ultra . . . pertinent* are omitted; did the West-Saxon translator question the truth of this statement of Bede's? It is interesting to note that remains of boats supposed to be of Alfred's period, have been found imbedded in the mud near the mouth of the Hamble river. One of them was originally 'at least 130 feet long and was caulked with moss; its ribs which measured about fourteen inches by twelve, were four inches apart, the intervals being filled with some kind of cement, while the planking consisted of three thicknesses of oak, fastened with iron bolts.' (*Victoria History of Hampshire*, London [1902], pp. 396-397). This ship, if it is a relic of West-Saxon days, is more likely to have been one of Alfred's new-fashioned ships than a Danish ship. The *Chronicle* says that Alfred's ships were nearly twice as long as the Danish ships, and a well-preserved specimen of a Danish boat found in a peat bog in Jutland measures only 78 feet in length.

This earliest account of an English naval engagement has suffered strangely at the hands of later historians. The Latin chroniclers all give a garbled version of the story, the most remarkable being that by Matthew Paris (Rolls ed., 1. 434):

'Eodem tempore pagani cum sex galeis in ostium fluminis cui uthemare [cf. the *Chronicle*, on *ūtermere*] nomen est applicantes, praedis ibidem vacabant et rapinis.' But even Matthew Paris must yield to this mixture of half-truth and untruth in one of the recent Alfred centenary volumes (Draper, *Alfred the Great*, London, 1901, p. 17): 'In 897 the south coast was ravaged by a Danish fleet, to meet which Alfred had ships built of a new and larger type; as a result, twenty ships with their crews were beaten in that year, and we read in particular of an engagement inside the Isle of Wight, when the crews of two vessels, which were driven on shore at an ebb of the tide, were captured and taken to Winchester, where Alfred had them hanged for the pirates that they were.'

II.

Scūrheard, *Beowulf* 1033, *Andreas* 1133.

The compound, *scūrheard*, was somewhat fully discussed in various numbers of this publication several years ago. It was explained (Pearce, *M. L. N.*, 7. 193), as meaning 'hardened in water,' *scūr* supposedly passing from the meaning 'shower of water' into the meaning 'water at rest'; by Professor Hart (*M. L. N.*, 8. 61), as meaning 'sharp, cutting like a storm'; and finally, with Müllenhof, by Palmer (*M. L. N.*, 8. 61), as meaning 'hard in the battle.' Although the development of *scūr*, 'storm,' through the stages 'assault,' 'battle,' seems very plausible, yet undoubted examples of the word in this last meaning are wanting in Anglo-Saxon. It may be of interest to note, however, that the desired meaning is clearly defined in the following passages in Chaucer:

'Men seen alday, and reden eek in stories,
That after sharpe shoures been victories.'

Tr. and Cr., 3. 1063-1064.

'But in the laste shour, sooth for to telle,
The folk of Troye hem-selven so misledden,
That with the worse at night homward they fledden.'

Tr. and Cr., 4. 47-49.

Less certain is the occurrence in *Minor Poems*, 22. 66, where two of the three MSS. read *sorwys*, *sorwes*, and one *shoures*:

'That I now dorste my sharpe sorwes [shoures] smerte
Shewe by worde.'

III.

CHAUCER'S *Troilus and Criseyde*, v, 813-814.

None of the reverend commentators, so far as I have observed, have condescended to tell the story of Cressid's eyebrows. Yet this item in the catalog of the lady's charms has a history and its ups and downs are of some slight interest. Chaucer grants her all the graces of perfect beauty, with one exception:

'And, save hir browes ioyneden y-fere,
Ther nas no lak, in ought I can espyen.'

Boccaccio is silent concerning the eyebrows, apparently realizing that the less said the better. But both Guido and Benoit mention them. Guido (*Historia*, sig. e 2 recto, col. 1, quoted by Hamilton, *The Indebtedness of Chaucer's Troilus and Criseyde to Guido Delle Colonne's Historia Trojana*, p. 82) says:

'Briseida autem filia Calcas multa fuit speciositate decora nec longa nec brevis nec nimium macilenta, lacteo profusa candore, genis roseis, flavis crinibus. Sed superciliis junctis, quorum junctura dum multa pilositate tumesceret modicam inconvenientiam presentabat.'

Benoit (ll. 5261-5262, quoted by Hamilton, p. 82), also mentions the defect of the eyebrows:

'Mès le sorcil qui li giseient
Auquetes li mesaveneient.'

Mr. Skeat (*Works*, 2. 498), thinks that Chaucer's description of Criseyde is mainly his own invention; but Mr. Skeat should know better than to suppose that Chaucer would wantonly belittle the beauty of any fair lady, least of all of his heroine. Chaucer is here simply following the lead of his sources, although his sources, at this point, do not happen to be Boccaccio.

But what grudge had Benoit and Guido against their Briseida? If we turn to Dares we shall find the ultimate source of all the later portraits of Briseida or Criseyde. We read in Dares (Teubner ed., p. 17, ll. 7-10):

'Briseidam formosam non alta statura candidam capillo flavo et molli superciliis junctis oculis venustis corpore aequali blandam affabilem vercundam animo simplici piam.'

Now it is most certain that Dares did not intend to ascribe a defect of feature to Briseis when he spoke of her 'superciliis junctis.' He was, indeed, following the best taste of his time, and in regarding joined eyebrows as a characteristic of beauty, he had behind him the authority of such connoisseurs as Theocritus and Ovid. Thus Theocritus (*Idyllia*, 8. 72):

κῆμὲ γὰρ ἐκ τῶντρω σύνοφρυν κόρα ἐχθρὲς ἰδοῖσα,

which Mr. Lang translates, 'me, even me, from the cave, the girl with meeting eyebrows spied yesterday.'¹

In his *Ars Amatoria* (3. 200-201), Ovid tells how this charm is to be supplied by art if nature is niggardly:

Sanguine quae vero non rubet, arte rubet.
Arte supercilii confinia nuda repletis.

Who it was—whether Isaac Porphyrogenitus, or Johannes Malalas, Manasses, or Tzetzes—that first turned this grace with which Criseyde started on her career into a defect, I am unable to say; but a defect it became and as such was perpetuated by Guido, Benoit, and even Chaucer. Guido and Benoit we may forgive, for they wrote with the stern impartiality of history. But why did not Chaucer, who wrote merely as poet, follow the good example of Boccaccio?

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EXORCISM WITH A STOLE.

ILLUSTRATED BY EXAMPLES IN THE FARCE OF
Maître Pierre Pathelin, IN *Li jus Adam*, AND
IN THE FABLIAU ENTITLED *Estula*.

When the thick-witted draper, Guillaume Joceume, arrives at the house of Maître Pathelin, fondly hoping to be paid for the six ells of cloth out of which that crafty lawyer has just swindled him, he is astonished to hear Guillemette

¹ See Fritzsche's edition, p. 290, for other examples and a learned discussion; and note Theocritus, once removed, in Tennyson's *Enone*, 'loveliest in all grace of movement, and the charm of married brows.'

deny all knowledge of any such transaction.¹ The draper listens in blank amazement, scarcely able to believe his ears. As he is beginning to wonder what really happened, he suddenly hears strange sounds issue from the bed, in which Maître Pierre is tossing in a fever specially performed to dumfound the simple-minded merchant and cheat him. Maître Pierre cries out to Guillemette to give him a little rose water; he asks to be propped up behind, and, having gone through various other weird antics, he pokes his head out between the curtains and stares deliriously at the amazed Joceaume, whom he addresses in these words:—

Tu ne vois pas ce que ie sens :
Vela ung moisne noir qui vole !
Prens le ! baillies luy une estolle !²

One need not be deeply versed in the annals of witchcraft to recall more than a score of wretches who have gone soaring over housetops mounted on a broomstick, and black has usually been the hue of the garb in which enchanters and witches have carried out the behests of the Evil One. We may easily imagine, therefore, the dismay of Joceaume on beholding the wild looks and wilder gestures of Maître Pierre. The draper sees him staring at something on the wing,—a flying monk, clad in black, and Pathelin tells him to catch the monk and give him a stole.

About two centuries earlier we meet precisely the same form of exorcism in *Li jus Adan*; Rikece has scarcely mentioned "Aëlis au dragon" and "Margos as pumetes," two shrews of Arras, when Guillos humorously cries,

A ! vrais diex ! aporte une estoile !
Chis a nomme deus anemis !³

"Deus anemis" means, of course, "two devils," and it is perhaps not rash to assume that Guillos crossed himself as he uttered the ominous word.

¹ V. 507 ff.

² This citation is from the edition published at Lyons about 1486 by Guillaume Le Roy. Of Le Roy's *Pathelin* only one copy is believed to exist; there is good ground for supposing this to be the first edition of the farce. Through the kindness of Mr. Rosset, who took the trouble to return home from his country seat in order that he might send his book to Paris, I have an accurate copy of this text and intend to make it the basis of a critical edition. The verses cited are precisely as printed by Le Roy, except the punctuation.

³ V. 302-309.

Another curious example, which belongs also to the thirteenth century, but to a very different kind of literature, bears further witness that exorcism with a stole was a common practice, and shows also how Mediæval folklore could be a valuable asset to Mediæval priests, even though they may often have been summoned to drive off Satan from inconvenient places, and at hours when slumber was doubtless more agreeable than the safest conflicts with His Majesty.

In the *fabliau*⁴ of which a watch-dog named "Estula" is the absent hero we learn how two brothers, hard-pressed by poverty, went one night to rob a "prodon" who owned a bed of cabbages and some sheep. Hearing a marauder break into his fold, the "prodon" cried to his son, who opened the door that led to the garden and shouted "Estula" !⁵ "Yes," answered the sheep-stealer, "here I am" (Oïl, voirement sui je ci). At this the young man was so badly frightened that he ran back into the house.

"Qu'as tu, beaus fiz?" ce dist li pere.
— "Sire, foi que je doi ma mere,
"Estula parla or a moi.
— Qui? nostre chiens? — Voire, par foi;
Et se croire ne m'en volez,
Huchiez l'errant, parler l'orrez."
Li prodon maintenant s'en cort
Por la merveille, entre en la cort
Et hucha Estula, son chien.
Et cil qui ne s'en gardoit rien
Li dist: "Voirement sui je ça."
Li prodon grant merveille en a:
"Par toz sainz et par totes saintes!
Fiz, j'ai oï merveilles maintes:
Onques mais n'oï lor pareilles;
Va tost, si conte cez merveilles
Al prestre, si l'ameine o toi,
Et li di qu'il aport o soi
L'estole et l'eve beneoite."

So the son ran to fetch the priest.

"Sire," dist il, "venez voz ent
En maison oïr granz merveilles;

⁴ See Montaiglon and Raynaud, *Recueil général et complet des Fabliaux*, Vol. iv, pp. 87-92, or G. Paris and E. Langlois, *Chrestomathie du moyen âge*, Paris, 1903, pp. 153-160, from which text are derived the above citations. In this chrestomathy the fabliau is accompanied by a literal translation.

⁵ This rather primitive pun bears a striking resemblance to the "Outis" with which Odysseus effected his escape from the cave of Polyphemos.

Onques n'oïstes lor pareilles.
 Prenez l'estole a vostre col."
 Dist li prestres : "Tu iés tot fol,
 Qui or me vueus la fors mener :
 Nuz piez sui, n'i porroie aler."
 Et cil li respont senz delai :
 "Si ferez ; je vos porterai."
 Li prestres a prise l'estole,
 Si monte senz plus de parole.

The remainder of the story is highly comic but it is not relevant. What it makes perfectly clear is that on such an occasion a priest needed his stole, and to have left it behind would have been as bad a mistake as for a modern surgeon to rush to the scene of an accident without his saw, or other indispensable instruments. Furthermore, the son of the "prodon" was so thoroughly imbued with belief in the efficacy of a stole when the devil was abroad that he did not fail to remind the priest to bring one along, notwithstanding the fact that he had just been frightened half out of his wits.

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NEW FACTS CONCERNING THE LIFE OF EDMUND SPENSER.

There has been some doubt concerning the whereabouts of the poet Spenser between the years 1582, when Arthur Grey, Lord Deputy of Ireland, was recalled to England, and 1589 when Raleigh visited him at Kilcolman.

Craik in his *Spenser and His Poetry* says,—
 "Lord Grey resigned his government in the end of August, 1582 ; and he and Spenser are supposed to have come back to England, as they left it, together."

Hales in the *Globe* edition says,—
 "It may be considered as fairly certain that when his lordship returned to England in 1582, Spenser did not return with him, but abode still in Ireland"; and again later,—
 "Whatever glimpses we can catch of Spenser during these ten years, he is in Ireland." He then quotes the passage from Lodowick Bryskett's *Discourse of Civill Life*, familiar to all who have studied the poet's life, which refers to a meeting that took place in

Dublin probably between the years 1584 and 1589 (for Dr. Long who is mentioned then as Primate of Armagh was consecrated in 1584) ; and again quotes the date of a sonnet addressed to Gabriel Harvey in July, 1586, from Dublin.

These facts are explicit enough and point to the fact that at any rate during the year 1586 he was in Dublin, and perhaps before. We know, too, that the grant of Kilcolman was made the 27th of June, 1586, and that he did not resign his chancery clerkship until 1588, which seems a good date for him to have entered into possession of his estate.

To these facts, however, I would add others which will render it beyond doubt, not only that he was in Ireland during most of these years, but that he was actively engaged in military affairs, something we are led to suspect, for when in 1598 he was appointed Sheriff of Cork, he is expressly said to be a man experienced in the wars.

Now, Lord Grey left Ireland in August, 1582.

According to the Reports of Deputy Keeper of Public Records of Ireland, under "Fiantis Elizabeth," occur the following :—

"1582, August 24. Lease (under commission 15 July xxii) to Edmund Spenser Gent, of the site of the house of friars called New Abbey, Co. Kildare, with appurtenances ; also an old waste tower adjoining, and its appurtenances in the Queen's disposition by the rebellion of James Eustace. To hold for 21 years. Rent £3. (Provided he shall not alien to any except they be English both by father or mother, or born in the Pale : and shall not charge coyne or livery. Fine £20)."

1583, May 12 xxv.

"Commission to Henry Cowley knt."—and 26 others among them, Edmund Spenser of "New Abay," "to be commissioners of musters in Co. of Kildare, its crosses and marches ; to summon all the subjects of each barony, and them so mustered to assess in warlike apparel, arms, horses, horsemen and footmen, according to the quantity of their lands and goods, according to the ancient customs and laws of the kingdom and the instructions of the lord justices."

1584, July 4 xxvi.

Commission to many of the above among them Edmund Spenser—"to call before them all the subjects in each barony of the Co. Kildare," etc.

as before. "Return to be made before the last day of August."

These references certainly point to the fact that during the years 1583-1584 Spenser was busy in Ireland, and that during the former year at least he made his home in Co. Kildare at New Abbey. Added to the facts already known, we thus have fairly definite knowledge of his whereabouts during the interim between Lord Grey's departure and his residence at Kilcolman.

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THE BALLAD OF THE DEMON LOVER.

A lost version of this ballad, recently recovered by me from a rare broadside, may now be added to the eight versions in Professor Child's collection (vol. III, p. 361). In his introduction Professor Child says:

"An Americanized version of this ballad was printed not very long ago at Philadelphia, under the title of *The House Carpenter*. I have been able to secure only two stanzas, which were cited in *Graham's Illustrated Magazine* for September, 1858:

"I might have married the king's daughter, dear,"

"You might have married her," cried she,

"For I'm married to a house-carpenter,
And a fine young man is he."

"Oh dry up your tears, my own true love,
And cease your weeping," cried he,

"For soon you'll see your own happy home
On the banks of old Tennessee."

These stanzas correspond to stanzas 2 and 10 of the ballad as printed. The broadside, printed by H. De Marsan, New York, is to be found in a miscellaneous collection of American street songs and ballads in the possession of the American Antiquarian Society, at Worcester, Mass.

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ENGLISH LOAN-WORDS IN YIDDISH.

The American Ghetto is quite a different thing from the historical European Ghetto. It is the result of a natural, voluntary tendency for those belonging to the same race and religion to congregate. But social intercourse is not restricted thereby, and it does not take long for the Jewish immigrant to become acquainted with American ideals. The younger generation immediately adopt the English language, and children almost invariably address their parents in English even when spoken to in Yiddish. The newspapers print an English page, and the visitor to the Ghetto hears English more than Yiddish. One hears Italian youth speak to each other in their mother-tongue. Such a thing is inconceivable in the Ghetto. A Jewish boy would feel most strange at the idea of addressing even his brother in Yiddish, and would find it hard to adjust himself to the act. In view of these facts it is only natural that a large number of English words have been incorporated into Yiddish.

The present list of loan-words cannot claim completeness, but it contains most of the words in common use. It would be swelled considerably if words peculiar to the various professions were included.

I deal only with Yiddish as spoken in New York. It is easily possible that a different set of words would be gathered in another city, for aside from the necessity of borrowing words to connote new ideas, there seems to have been no guiding principle in adoption. Why, for example, should *chair* be adopted, and not *table*? Both objects are referred to with equal frequency, and in conjunction with each other.

The pronunciation has been indicated only where it departs sufficiently from the English, and even where given, it is only approximately correct, owing to the variety of Yiddish dialects.

The loan-words fall into two groups:

I. Words used to the exclusion of the corresponding Yiddish words (where such existed).

agent. It is interesting to observe that the English word is employed in all cases, except to denote the representative of a steamship com-

pany, in which case the German *Agent* is used; that word being, from the beginning, inseparably associated in the mind of the immigrant, with transatlantic travel. all right; astral oil—*esteroil*; barber; barrel—*bedl*; basket; bed-room; boss; feminine: *bösta*; bottle—*bötl*; boy; box; also used in the hybrid combination *bröit*-box (bread-box); bureau—*byura*; butcher; button; button-hole; captain; car; carpet; case; ceiling; chair; charcoal; closet; clothes-pin—*klospin*; collar; club (policeman's weapon, and small society); conductor (on car); corset; corset-waist; court (hall of justice); cuff; depot; dock; driver; druggist—*drögəs*; used to designate the drug store; the druggist proper is designated by *drögəsmän*; dumb-waiter; election—*lekən*; elevator. The same word is used to designate an elevated car, through confusion with the substantively used 'elevated'; express; farm; farmer; finisher (person who completes the sewing in of lining); feminine: — n; verb: finish; fire-escape—*faiərskep*; floor; folding-(bed)—*foldingbet*. The second element of the compound is the original Yiddish word; garbage. This word has come into use since the Department of Street Cleaning has demanded the separation of paper, ashes, and garbage; greenhorn; plural, *grīnhernər*; grocery (applied to store). With this have been formed the compounds, *grösərimän*, meaning grocer, and *grösərizahn*, things sold by the grocer; hall; house-keeper—*həskəpər*; hydrant—*haidə*; ice-box; judge (noun); kerosene; kitchen; lace; used also in compounds, shoe-lace, and corset-lace; landlady; landlord—*landləvər*; laundry; line (in the sense of clothes-line); lifter (a bar for raising a stove-lid); loafer—*ləfər*; lounge—*lənts*; mantel-piece; marble; match; Miss; mistake (noun); move (to change residence); Mr.; Mrs.; needlework; nigger; office; oil-cloth; operator (on sewing machine)—*əprətər*; pail; paint (noun and verb); paper; peach; peddler; pencil—*pentsl*; piazza; picture; pie; pin; pipe; pitcher; place (employment); plumber; poker (for poking ashes out of range); policeman—*pölitsmän*; plur. *pölitslait*, and *pölitsmənər*; postoffice; potato; principal (of school)—*printsəpl*; professor; promote (in school); pushcart; rear-house; rent (noun and verb); rubber; safe (noun); save—*sef*; school; shave

(noun and verb)—*sef*; shelf; shop; sign; sink (receptacle under faucet for waste water); skirt; skylight; used in the ordinary sense, and also in the sense of 'air-shaft'; socks (half-hose); spend; spring—*springk*; in the sense of 'bed-spring,' the hybrid *springmadrats* is used; stamp; steak; stoop (noun); also used to designate story led to by stoop; street; tank; teacher; theater—*tiətər*; to-let; used only as noun, designating a placard indicating a vacancy for rent; top; used only in the phrase 'top floor'; top (a toy); trunk; wages; ware-house; waist; wash-tub—*vəstəp*. The second element is identical with the Yiddish correspondent of the G. Topf; it was consequently confused with it; hence the plural *vəstəp*; water-closet; whisk-broom—*visbräm*; window-blind—*vindəblain*; wringer (to wring clothes); yard (both in the sense of 'court' and of unit of measure)—*yāt*.

II. Words used indiscriminately with the corresponding Yiddish words.

bag—*bəḳ*; broom; brush; cake; chain; curtain; cutter; envelope; fix; glove—*glöf*; inside—*insait*; neck-tie; never; never mind—*nəvəmain*; no; petticoat; say! steam; stop! vote (noun and verb); window; yes.

Loan-verbs are conjugated as weak verbs in accordance with Yiddish morphology:

Sing.	Plur.
1. ———	——— n
2. ——— st	——— t
3. ——— t	——— n
Inf. : ———	n
Pt. part. : ge ———	t

In the case of loan-nouns, the regular German practice regarding loan-nouns of forming the plural by adding *s*, has been instinctively followed. There are two exceptions—indicated in the above list—to this rule, so far as has yet occurred to me. The second element of 'greenhorn' being identical with the German and Yiddish word 'Horn,' has come to coincide with it; hence the plural: *grīnhernər*. The case of 'wash-tub' has been explained above.

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"THE TEMPEST AT HIR HOOM-COMINGE."

One of the puzzles of the *Knight's Tale* has been Chaucer's reference to the tempest on the arrival of Hippolyta at Athens:

And how asseged was Ipolita,
The faire hardy quene of Scithia;
And of the feste that was at hir weddinge,
And of the tempest at hir hoom-cominge.¹

There is, as has been often noted, no mention of a storm in either Statius' or Boccaccio's account of the event, so that the detail is added by Chaucer of his own motion. Yet Herzberg long ago observed very justly that "Chaucer auf diese Dinge doch offenbar ganz unbefangen so hinweist, dass man schliessen muss, er habe sie irgendwo als Thatsachen berichtet gelesen."² At all events, whether the suggestion came from what Chaucer had read, or from something he had himself otherwise known, it is clear that specific suggestion of some sort there must have been, since the circumstance is not one which in any conceivable fashion grows naturally out of the general situation he is describing.

The difficulty has been met in two ways. The first, as is well known, was that of Tyrwhitt, who substituted *temple* for *tempest*, with the following note: "The Editions, and all the MSS. except two, read *tempest*. But the *Theseida* says nothing of any *tempest*. On the contrary it says, that the passage

Tosto fornito fu et senza pene.

I have therefore preferred the reading of MSS. C. i. and HA. as Theseus is described making his offerings, &c. upon his return, in a temple of Pallas. Thes. l. ii."³ Tyrwhitt's C. i. is

¹ A. 881-884 (K. T. 23-26).

² Wilhelm Herzberg: *Geoffrey Chaucer's Canterbury-Geschichten* (Hildburghausen, 1866), p. 596.

³ *The Canterbury Tales of Chaucer* (London, 1775), iv, 217. To the statement quoted—e'l suo passaggio Tosto fornito, etc. (*Teseide*, II, 18)—may be added *Teseide* II, 9:

Quindi spirando tra Borea e Coro
Ottimo vento, da quella marina
Li tolse, lor portando in verso Atene
Il più del tempo colle vele piene.

The reference to the temple is as follows:

E con esso in Atene rientrati,
Dritto andò al tempio di Pallade
A riverir di lei la deitade.

Quivi con riverenza offerse molto,
E le sue armi ed altre conquistate.

(*Teseide*, II, 23-24.)

the manuscript now known as Cambridge Dd. 4.24, in the University Library⁴; his HA is the "Haistwell ms.," better known as Egerton 2726, in the British Museum⁵—both of Skeat's "A-type." Opposed to these are, as Tyrwhitt recognized, the rest of the MSS. he then knew, including the single one of the Six-text MSS. with which he was acquainted (the Landsdowne—his W), and the Harleian—his C. To these must now be added the remaining five of the Six-text MSS. with the exception of the Cambridge (Gg. 4.27) in which ll. 754-964 are missing.⁶ The gap is filled from the Sloane ms. 1685 (Tyrwhitt's G), and in l. 884 the word we are concerned with is so blurred that its space, in the printed text, is left blank.⁷

Tyrwhitt's suggestion has never met—as in the face of the overwhelming manuscript evidence against it, it could not meet—serious acceptance, except on the part of a few popularizers of Chaucer,⁸ and oddly enough, the large majority of his translators.⁹ It need not be considered further.

⁴ Tyrwhitt, *op. cit.*, I, xxii; Oxford, *Chaucer* IV, xii, no. 29. It is printed in *Chaucer Soc. Pub.*, First Series, xcv, 1901. See Pt. I, p. 26.

⁵ Tyrwhitt, *op. cit.*, I, xxiii; Oxford, *Chaucer*, IV, x, no. 13. Parts of it are printed to fill gaps in Camb. Dd. 4.24, just mentioned, and a few lines of it are quoted in the Six-text edition.

⁶ Oxford *Chaucer*, IV, ix, No. 8.

⁷ See Six-text edition (*Chaucer Soc. Pt. I*), p. 26. Mr. Skeat's statement (*Oxford Chaucer* v. 62) which refers to "the reading *tempest*, as in all the seven MSS.," is accordingly not strictly accurate, so far as the Cambridge MS. is concerned. It is clear, however, that Tyrwhitt read *tempest* in the Sloane MS.

⁸ John Saunders: *Canterbury Tales from Chaucer* (London, 1845) I, 12: "of the temple erected on her coming home," (so also in new and revised edition, London, 1889, p. 173); Charles Cowden Clarke: *Tales from Chaucer in Prose* (London, 1870), p. 92: "of the temple that was raised upon her coming home to Athens."

⁹ The translations of the line are interesting, as showing the different interpretations put upon the passage, where Tyrwhitt's reading is accepted. A few instances are worth giving: "Vom Tempel auch, den sie daheim gefunden," Karl Ludwig Kannegiesser: *Gottfried Chaucer's Canterbury'sche Erzählungen* (Zwickau, 1827) I, 44; "Vom Tempel, den sie bei der Heimkehr fanden," Eduard Fiedler: *Chaucer's Canterbury-Erzählungen* (Dessau, 1844), I, 62; "Und von dem Tempel, da sie ward empfangen," Wilhelm Herzberg: *Geoffrey Chaucer's Canterbury-Geschichten* (Hildburghausen, 1866), p. 93; "Ihr Tempelgagn und ihre Heimwärtsreise," Adolf von Düring: *Geoffrey Chaucer's Werke* (Strassburg, 1885), II, 31; "Je pourrais

The second attitude towards the problem accepts the line as it clearly stands, and proceeds to look for mention of a tempest somewhere in Chaucer's sources. The only such mention so far found seems to be that cited by Professor Skeat in his note on the line in the *Oxford Chaucer*. "I think," he says, "the solution is to be found by referring to Statius. Chaucer seems to have remembered that a tempest is there described (Theb. XII, 650-5), but to have forgotten that it is merely introduced by way of *simile*. In fact, when Theseus determines to attack Creon (see l. 960), the advance of his host is likened by Statius to the effect of a tempest. The lines are :

'Qualis Hyperboreos ubi nubilus institit axes
Jupiter, et prima tremefecit sidera bruma,
Rumpitur Aeolia, et longam indignata quietem
Tollit hiems animos, ventosaque sibilat Arctos ;
Tunc montes undaeque fremunt, tunc proelia caesis
Nubibus, et tonitrus insanaque fulmina gaudent.'"¹⁰

But, even granted that Chaucer forgot that Statius was using the tempest only in a *simile*, there seems to be no satisfactory reason why he should recall the passage in connection with the festivities at Hippolyta's wedding, and associate it definitely with her home-coming. So far as Mr. Skeat's solution has met with acceptance at all, it has been simply because, despite most careful searching of the sources, no other tempest whatever has been forthcoming.

Must the tempest, however, necessarily be looked for only in the *books* which Chaucer read? References to contemporary events are comparatively few in his poems, but they occur frequently enough to render necessary their inclusion among the possibilities in a given case—even when the case in question demands the dramatic weaving of the reference into the very texture of the piece. One need only recall, for instance, in the *Knight's*

Tale itself, the reference to Wat Tyler's rebellion in Saturn's speech to Venus¹¹; in the *Pardoner's Tale*, the mention of the pestilence¹²; and in the *Envoy to Scogan*, the allusion to the heavy rains of 1393¹³—even if one exclude from bearing on the present instance the more explicit reference to Jack Straw in the *Nun's Priest's Tale*,¹⁴ because it occurs in a comparison; or the nun's priest's reference to the Archbishop of Canterbury,¹⁵ because it is spoken in the priest's own person.¹⁶ There is, then, in a word, no *a priori* reason for excluding the possibility, in the line under discussion, of an allusion to an actual occurrence in Chaucer's own day, two things provided: first, that such an occurrence have general notoriety; and second, that its attendant circumstances more or less closely parallel the situation Chaucer is describing. Curiously enough, there was an exceedingly interesting contemporary event which strikingly fulfils both conditions.

On Wednesday, the 18th of December, 1381,¹⁷ Anne of Bohemia, on her way from Brussels to London, where she was to be married to Richard II, embarked at Calais, and the same day, having

¹¹ A. 2459.

¹² C. 679.

¹³ II. 1-14, &c.

¹⁴ B. 4584-7.

¹⁵ B. 4635.

¹⁶ For other references to contemporary events, see A. 276-7; E. 995-1001, etc. Cf. *Oxford Chaucer*, I, lvi.

¹⁷ The date is that given by Gairdner in the *Dictionary of National Biography*, s. v. Anne of Bohemia (I, 421). The chroniclers vary in their statements of it. See, for accounts of the marriage, Froissart, *Chroniques*, ed. Raynaud (Paris, 1897), x, 165 ff.; ed. Kervyn de Lettenhove (Bruxelles, 1869), ix, 459-62; ed. Buchon (Paris, 1824), viii, 118 ff.; trans. Johnes (Hafod Press, 1804), ii, 512 ff.; trans. Berners (Tudor Translations, London, 1901), iii, 273-6; the Monk of Evesham: *Historia Vitae et Regni Ricardi II*, ed. Hearne (Oxford, 1729), p. 35; Thomas Otterbourne, *Chronica Regum Angliae*, ed. Hearne (Oxford, 1732), I, 155; Knighton's *Chronica* (in *Historiae Anglicanae Scriptores X*, London, 1652), ii, 2644—also in Rolls' Series, ed. Lumby (London, 1889), ii, 150-151; Stow: *Annales* (London, 1631), pp. 294-5; Fabyan: *The New Chronicles of England and France*, ed. Ellis (London, 1812), p. 531; John Hardyng: *Chronicle*, ed. Ellis (London, 1812), p. 340; Kennet: *Complete History of England* (London, 1706), I, 248-9; *Eulogium Historiarum* (Rolls Series, London, 1863), iii, 355; *An English Chronicle of the Reigns of Richard II*, etc., ed. Davies (Camden Soc., 1856), p. 121; Rymer: *Foedera* (London, 1728), p. 336; and especially, Walsingham and Holinshed (quoted below).

... vous décrire l'aspect du temple à son arrivée dans Athènes." H. Gomont: *Geoffrey Chaucer, Poète Anglais du XIV^e Siècle; Analyses et Fragments* (Paris, 1847) p. 106; "e i sacrifici ch' egli fece, al suo ritorno, nel tempio di Pallade," Cino Chiarini: "*Dalle Novelle di Canterbury di G. Chaucer* (Bologna, 1897), p. 50. One must except the Chevalier de Chatelain: *Contes de Cantorbéry, traduits en vers français de Geoffrey Chaucer* (London, 1857), I, 31: "come aussi la tempête Qui vint assaillir leurs vaisseaux."

¹⁰ v, 62.

been "conveyed with all the glory of the world,"¹⁸ landed at Dover. Scarcely, however, had she set foot on land, when—to use Holinshed's paraphrase of the older account—"a marvellous and right strange woonder happened; for she was no sooner out of hir ship, and got to land in safetie with all hir companie, but that forthwith the water was so troubled and shaken, as the like thing had not to any man's remembrance euer beene heard of: so that the ship in which the appointed queene came ouer, was terriblie rent in peeces, and the residue so beaten one against an other, that they were scattered here and there after a woonderful manner."¹⁹ The ultimate authority for the circumstance, however, is Thomas Walsingham, and his account must be quoted in full. "Audito igitur," he says, at the close of his account of the year 1381,²⁰ "ut retulimus, de adventu Reginæ futuræ, solvitur Parliamentum, reincipiendum post regales nuptias et Natale Dominicum. Et insuper laborat unusquisque pro viribus tantas nuptias honorare muneribus, insuper et obsequiis favore dignis. Misum est ergo in obviam tantæ virgini, et conducitur cum omni gloria mundi ad portum usque Doveriæ, comitantibus eam multis nobilibus, tam suæ patriæ quam istius terræ.

"Accidit illo die mirabile cunctis auspicium, juxta multorum opinionem, favorem Dei, felicia fata terræ affutura prae monstrans. Nam cum pedem terræ intulisset e navi, et salvo cunctis egressis, navigio reliquo, secuta est e vestigio tanta maris commotio, quanta diu ante visa non fuerat; et ipsas naves in portu constitutas adeo agitavit, ut dissiparentur subito et colliderentur, navi prius, in qua Regina consederat, dissoluta, et in multas partes horribiliter comminuta. Quidam vero aliter interpretati sunt supradicta, putantes esse futurum, ut regnum turbaretur per eam, vel regioni incommodum aliquod eveniret. Sed istius dubiae perplexitatis obscuritatem gesta sequentia declarabunt."²¹ Here, then, we have an actual *maris*

commotio, which occurred at the "home-coming" of a foreign princess to the land of which she was to be queen—an event, moreover, which, on Walsingham's testimony, made a profound and widespread impression at the time. It seems, accordingly, a perfectly natural supposition that as Chaucer summarized in a few rapid lines the account in the *Teseide* of "the feste that was at [the] weddinge" of Hippolyta, who was coming home as queen to Theseus' kingdom, it should recall to him the recent festivities at the wedding of Anne,²² who had likewise come as queen to Richard's kingdom; and that, by the simplest association of ideas, the strange incident which had been to all a marvellous omen, and to some the happy prologue to the destined greatness of the realm, should be transferred, by a single skilful phrase, from Anne's home-coming to Hippolyta's.

It may, however, be said that the "water-shake," as it is called in the margin of Holinshed, which caused the destruction of the queen's ship and the scattering of the fleet, is not definitely stated by Walsingham to have been due to a storm of wind. It is too much to say that the phrase *maris commotio* precludes such an interpretation. Yet even though it be granted that the disturbance was probably the result of an earthquake, such as that of the following June, when, as Knighton tells us, "naves vacillabant in portibus ab aquæ motu,"²³ such an explanation is still quite con-

Series, *Thomae Walsingham . . . Historia Anglicana*, ed. Riley (London, 1864), II, 46; cf. *Chronicon Angliæ* (Rolls Series, London, 1874), p. 331. The occurrence is also referred to in H. Wallon: *Richard II, Épisode de la Rivalité de la France e de l'Angleterre* (Paris, 1864), I, 125-6; Agnes Strickland: *Lives of the Queens of England* (Philadelphia, 1850), II, 208-9, (London, 1852), I, 595; *Die. Nat. Biog.* (s. v. Anne of Bohemia), I, 421. For the value of Walsingham's testimony concerning just this period, see Riley in *Hist. Angl.*, II, xv-xix; Gross: *Sources and Literature of English History* (New York, 1900), p. 309.

²² See Walsingham, *op. cit.*, (Rolls Series), II, 47-8: *Hastiludia quoque fiunt pro magnificentia tantæ celebritatis, per dies aliquot; in quibus et Angli et virtutem suam, et patriæ Reginæ suam probitatem, publice demonstrarent. In quibus, non sine damno personarum utriusque partis, laus est acquisita, et rei commendatio militaris.* See also Stow: *op. cit.*, 295; Otterbourne: *op. cit.*, 155; Kennet: *op. cit.*, I, 248-9; etc.

²³ *Op. cit.*, II, 151. For further details regarding the very interesting earthquake referred to, see Stow: *op. cit.*,

¹⁸ Stow, *op. cit.*, 294; cf. "conducitur cum omni gloria mundi," etc., in Walsingham.

¹⁹ Holinshed's *Chronicles* (London, 1807), II, 753.

²⁰ It must be remembered that Walsingham's year begins at Christmas.

²¹ *Historia Brevis Thomae Walsingham ab Edwardo primo ad Henricum quintum* (London, 1574), p. 299; *ibid.*, in Camden's *Anglica, Normannica, Hibernica, Cambrica, a Veteribus Scripta* (Frankfort, 1603) p. 281; also in Rolls

sistent with Chaucer's reference to the "commotion" as a *tempest*.²⁴ What else, indeed, could he call it? ²⁵ The words that describe such a phenomenon are both rare and unpoetic. Furthermore, any specifically descriptive phrase, such as Holinshed's "watershake," even were it available on grounds of metre and of taste, would do the very thing so consummate an artist as Chaucer would scrupulously avoid—it would intrude a definite picture from contemporary life upon the world of victory and of melody he was building up, and by "jompring a discordaunt thing y-fere," would violate his own express injunction :

. . . "hold of thy matere
The form alwey and do that it be lyk." ²⁶

On the other hand—if one may for a moment argue in a circle—once grant the association we are assuming, and the poetic word *tempest*, while carrying with it no such disturbing penumbra of concrete local imagery as the other, would still keep, for its own special audience, the pleasant suggestiveness of an allusion to something known—the verbal inaccuracy itself, which in a chronicle might be departure from veracity, becoming the very thing which in the poem achieves artistic truth.²⁷

There seems, then, to be no serious objection on this score ; and when one further remembers that the marriage of Richard and Anne must have

295 ; Fabyan : *op. cit.*, 531 ; Hardyng : *op. cit.*, 339–40 ; *Eulogium Hist.* (as cited), 356 ; *Annales de Bermundeseia* (Rolls Series, in *Annales monastici*, London, 1866), III, 480 ; *Political Poems and Songs* (Rolls Series, ed. Wright, London, 1859), I, 250–2, 254.

²⁴ A striking verification of the manner in which one may assume that even at the time the phenomenon would be viewed, is given by the reference to it in the index of Wallon's *Richard II*, where the entry under *Anne*—"tempête à son arrivée,"—is an almost exact, though certainly unconscious equivalent of Chaucer's line.

²⁵ For the suggestion of this question I am indebted to Professor Kittredge—who is, however, free from responsibility for such answer as is given.

²⁶ *Troilus II*, 1037 ff.

²⁷ We must remember, too, what we are often tempted to forget, that the story, to Chaucer's readers, was a *story*, where a tempest had an inalienable right of its own to be, independent of a previous existence in either Statius or Boccaccio.

been very definitely present indeed in the mind of the writer of the *Parlement of Foules*, who, moreover, had a few years before been sent to France to negotiate the marriage of Richard to another princess—the possibility grows even stronger of a passing reference, in the line in question, to the nine days' wonder that accompanied the queen's arrival.²⁸

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²⁸ If the above inference be correct, it has interesting bearings on the problem of the date of the *Knight's Tale*. And it may be worth while to call attention to the fact that in the suggestion which Mr. Skeat, in *Notes and Queries* for 1868 (4th Series, II, 243, Sept. 12 ; reprinted in Mr. Furnivall's *Temporary Preface*, Chaucer Soc., 103) threw out, as he says, for what it was worth, it was pointed out that "the years (not bissextile) in which May 5 is on a Sunday, during the last half of the fourteenth century, are these : 1359, 1370, 1381, 1387, 1398 ;" any one of which, accordingly, would fulfil the conditions of Chaucer's treatment of the days of the month and of the week in the *Knight's Tale*. Mr. Skeat's assumption that "Chaucer would have been assisted in arranging all these matters thus exactly, if he had chosen to calculate them according to the year *then current*," and his suggestion that the year 1387 fell in with the internal evidence, was rather contemptuously rejected by ten Brink in his *Studien* (pp. 188–9, note 75), and Mr. Skeat omitted much of this portion of his note in reprinting it in the *Oxford Chaucer* (v, 75–6). Recently, however, Mr. F. J. Mather, in his paper "On the Date of the *Knight's Tale*" (*An English Miscellany*, Presented to Dr. Furnivall, Oxford, 1901, p. 310), has revived Mr. Skeat's calculation, and, on the basis of his own very interesting argument, concludes that "the extreme dates are clearly out of the question ; 1387, too, seems very doubtful, for this assumes that Chaucer went to the pains of working out a chronology while revising a poem, which presumably already had its own ; 1381 fills every condition." Without entering at this time into the merits of the arguments involved, it is interesting to observe that if the line we have discussed was really written within three months of the queen's arrival—that is, by the end of March, 1382—the requirements of the scheme of the days of the month and of the week in the *Knight's Tale*, were exactly satisfied in the May of the then current year—the May, that is, of 1381.

SPANISH LITERATURE.

Littérature espagnole par JAMES FITZMAURICE-KELLY. Traduction de HENRY D. DAVRAY. Paris : Librairie Armand Colin, 1904. 8vo., pp. 499.

There can be no better evidence of the solid worth of Mr. Fitzmaurice-Kelly's *History of Spanish Literature* than the fact that, since its appearance in English in 1898, it has been translated into both Spanish and French. It was certainly a handsome tribute to the author's sound scholarship that Spaniards have paid in demanding a version of the *History* in their own tongue; and much as the work was improved and augmented in its Spanish dress, it has again been further bettered in this French translation.

It must be confessed that the incisive, clear-cut, brilliant style of the English original suffered a good deal in the Spanish rendering; in this respect also the French version is an improvement. While it is true that the picturesque and vivid manner,—the vigorous, striking sentences of the original have not always been preserved (Mr. Fitzmaurice-Kelly's English is not easy to translate), yet in the French version this style is much more apparent; at all events, it is not wholly swamped and submerged as has happened in the Spanish translation. Enough of the literary quality of the original remains to make the work in its present dress an exceedingly enjoyable book to read.

A comparison of this French translation with its original shows that scarcely a page has been left without some change. In many places the original has been condensed (all the verse quotations, for example, have been omitted), to make room for additional matter. It would be impossible in the space of a review, to point out all these changes; we can only call attention to one of the most important ones here. The lack of any discussion, in the English edition, of so important a part of Spanish literature as the *Romances*, must have been felt by every reader, and this omission was deplored by Sr. Menéndez y Pelayo in the learned introduction he has prefixed to the Spanish translation. In this French version Mr. Fitzmaurice-Kelly has inserted a discussion of the

Spanish ballad covering ten pages (pp. 115-125), and we can say without fear of contradiction that nowhere (if we except special treatises upon the subject) will the reader find so comprehensive an account of the earliest *Romances* as is condensed into these pages. Indeed, it is a striking feature of the whole volume before us that there is not a superfluous sentence in it. It is compact of facts—of the latest investigations upon the subject, and related in an animated, vivid style which never flags. It is literature in the true sense of the word, and not the mere desultory stringing together of a lot of dry facts, which has made most literature manuals an infallible cure for insomnia.

Another excellent feature of the book is embraced under the modest heading "Notes bibliographiques." It is the best working bibliography of Spanish literature with which the writer is acquainted, and is arranged on a novel plan,—not under periods (as is generally done), but alphabetically, so that the student can be oriented at a glance concerning any particular author. This will be found most helpful and time-saving.

Lastly, the volume is furnished with a complete index, which we have tested in a score of places and never found wanting. In short, in its present form, Mr. Fitzmaurice-Kelly's work is the most complete, the most trustworthy, the best manual of Spanish literature that has yet appeared, and it is not at all likely to be soon superseded by any other.

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SWEDISH GRAMMAR.

Vårt Språk, Nysvensk Grammatik i utförlig Framställning af ADOLF NOREEN. Band I, 1, 2. Lund, 1903. Pp. 260.

From the press of the well-known publishing house of C. W. K. Gleerup, the first two numbers of *Vårt Språk, New Swedish grammar*, has been received. The fact that the work is published under the direction of the Swedish Academy gives it official sanction as a grammar of present Swedish,

while the name of the editor is a sufficient guarantee that it will be scientific and scholarly in every respect. From the subscription announcement we learn that the grammar will appear in four parts with an exhaustive index, the whole to be bound in nine volumes of 500-600 pages each. By New Swedish grammar the author understands (see pp. 7 and 51-52) a scientific presentation of the present character and historical development of Modern Swedish, both spoken and written, the official language and the dialects, predominantly the former, with regard to sound, form, and meaning. The present grammar is, therefore, to treat of Swedish in its entirety from 1527 to the present—the language of literature, cultured speech and lower or 'vulgär' speech, as well as the dialects. An idea of the plan can best be given from the outline of the contents according to the publisher's announcement.

PART I.

General Introduction to the New Swedish Grammar.

- Vol. 1. Chap. 1. The idea 'New Swedish Grammar.'
 2. The position of Swedish in the Germanic group. 3. Geographical distribution of Swedish.
 4. The periods and sources. 5. History of the study of New Swedish. 6. Bibliographical survey of the most important helps for the present study of New Swedish.

PART II.

Phonology.

- Section 1. Phonetic introduction (phonetics);
 Chap. 1. The acoustic character of speech-sounds (phonetic acoustics). 2. The speech organs (phonetic anatomy). 3. Articulation (phonetic physiology).
 Vol. 2. Section 2. Descriptive phonology. A. Qualitative phonology. Chap. 1. The separate speech-sounds. 2. The sound-combinations. B. Prosody. Chap. 1. Sonority and syllabification. 2. Quantity (sound-length). 3. Intensity (stress). 4. Tonality (pitch).
 Vol. 3. Section 3. Etymological phonology. A. Methodological introduction. Chap. 1. General Notes. 2. The causes of changes in pronunciation. 3. The result of changes in pronunciation. 4. On the meaning of 'sound-law.' B. The sonants: I. New Swedish sound laws; a. Qualitative. 1. The development of the vowels inherited from Old Swedish. 2. The vowels in loan-words; b. Quantitative; c. Changes in intensity; d. Changes in tonality.
 Vol. 4. II. Traces of earlier sound-laws. C. The consonants.

PART III.

Semasiology.

- Vol. 5. Section 1. Introduction.
 Section 2. Descriptive semasiology: A. Grammatical categories. B. Functional categories.
 Vol. 6. Section 3. Etymological semasiology.

PART IV.

Morphology.

- Vol. 7. Section 1. Introduction.
 Section 2. Descriptive morphology. A. Forms:
 Vol. 8. I. The word. II. Syntax. B. Inflections.
 Vol. 9. Section 3. Etymological morphology.
 Index to volumes I-VIII.

Volumes 1 and 2 are at present ready in manuscript form, as also much of 3, 5, and 7. Volumes 1, 3, 5, and 7 will be published at the same time in separate numbers. According to the plan, the work will be published in semi-annual numbers of 125 to 150 pages each. "While not losing sight of scientific exactness and thoroughness, it will aim to be in the best sense popular and as pedagogical as possible, so as to make it suitable for private study and also serviceable as a text-book for scientific study, especially at the Universities."

In this brief notice of Noreen's *Vårt Språk*, a work which all who are interested in Scandinavian study must welcome, it is not my purpose to review the part of it that has so far appeared. As the grammar of a modern language built up on scientific principles by a great scholar, the carrying out of the plan as outlined cannot fail to make the work of interest to others besides 'Scandinavianists.' Two entire volumes, 5 and 6, are to be given to the author's second main division of grammar, namely, meaning or semasiology. Thus will an element in language—the psychological element—which hitherto has received little or no space in grammars, receive its due attention along with sound and form.

That so much of the work has already been written will undoubtedly insure the regular appearance of numbers as planned.

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SPANISH GRAMMAR.

A Spanish Grammar, with exercises. By M. M. RAMSEY. New York: Henry Holt & Co., 1902. 12mo., pp. 610.

I. GENERAL CONSIDERATIONS.

The appearance of a work like the present one, so comprehensive and authoritative, marks a notable event in Spanish publications. The volume purports to be an abridgment, with a readjustment in the proportion of certain parts, of the author's well-known *Text-Book of Modern Spanish*. There was great need of a brief course from a scholarly and competent source, and it was clear that Professor Ramsey's *Text-Book* contained all the materials from which a very successful one could be constructed; but if an abridgment were intended the critic must confess some disappointment in the results. The new volume contains some fifty pages less than the old one—a reduction that is hardly appreciable in a work of such large dimensions. Part II, called "Preliminary Lessons," was the particularly successful feature of the older volume and is the most practicable part of the new one. It abandons the traditional scheme of Græco-Latin grammars and makes the introduction into the study of the language rationally topical, each lesson of the score composing the division dealing with some special subject. By this means the essential beginning ideas of the parts of speech are presented to the learner in the order of importance characterizing the needs of a living language.

In the revised edition the author has considerably worked over and rearranged the original second (introductory) part, although its length remains the same—about a hundred pages. The remaining two parts, "Comprehensive Treatment" (Part III) and "Synopsis of Forms" (Part IV), comprise about 350 and 75 pages respectively. It is open to query whether the book would not have had its practical value greatly increased if the second, or introductory, part had been enlarged at various points by the incorporation of some of the material from the subsequent large one, so that it could have stood alone, if desired, in its function of furnishing the learner all the practical grammar he requires for entering actively upon early read-

ing. This result might have been accomplished by more evenness of proportion between the two parts, whereby the former would have acquired greater unity and completeness as a compendious introduction into the language. As it is, however, the new volume is an improvement upon its predecessor even if but little shorter, and its rearrangement of the subject-matter is more satisfactory for practical use.

II. TERMINOLOGY.

The author introduces several new grammatical terms for replacing the current ones, even when these serve their purpose. A uniform interchangeable code of special, or technical, terms is as desirable in grammar as in the crafts, and the well established forms ought not to be changed unless the reasons therefore are most pressing, bidding fair to prevail in the end over the old customs. Here are the leading examples of the author's usage:—The sign *á* of the *personal accusative* the author calls the "distinctive *á*" (Les. 24), to distinguish it from the "prepositional *á*." This particular case is not bad, however, and may even be deemed an improvement on the old term. But when the author comes to consider the pleonastic construction of object personal pronouns (Les. 31) we wonder why he did not retain this same term by which to distinguish the redundant forms as the *distinctive* dative and accusative, contrasted with the simple or atonic forms, rather than use another name, the "terminal" dative or accusative. He defends this word on the plea that "it may follow any form of the verb" (§ 441). But this defence is weakened of some of its force by the fact that the redundant construction may precede the verb (and subject) equally well, or even better. In his treatment of tenses (Les. 27) the author replaces the 'preterite' or 'past definite,' terms so firmly established and so well known to the student of Romance languages, by the name "aorist," which was suggested to him by "the original and appropriate Greek term" (§ 339, n). The same observation may be applied to the Conditional (Les. 50). This is not the place for discussing its proper "scientific" category. But the French, Spanish, and Italian grammarians, with substantial uniformity, give it a place in the same category with the Future, to which it bears a close analogy in

historical development and the requirements of tense sequence. Yet our author gives it a special classification apart from the Future on the plea that it is "a sporadic mood just as the imperative is" (§ 945), and calls it "the Conditional Future." I fail to see the practical value as well as the theoretic virtue, even, of this term over the one commonly recognized, while the mix-up of the two factors to the word puts an unnecessary stumbling block in the way of the student of Spanish who has taken, or will take, other modern languages. In his treatment of Possessives (Les. 5, 33, 36) the author classifies all of them under the general head of "pronouns," distinguishing the pronominal function from the adjectival one by the term "absolute form." It seems to me that a distinction with the virtue of more immediate clearness would be afforded by the old time 'poss. adjective' and 'poss. pronoun,' unless one prefers the highly rational and more "scientific" words 'tonic' and 'atonic,' terms growing in favor as affording a very satisfactory way of classifying certain well-defined pronoun conditions. Similarly, in his discussion of the demonstrative pronouns (Les. 37), the author adopts a special name for the demons.-rel. forms, *el-la-lo(que)*, "the logical pronoun," as if we did not already have pronoun classifications enough to bother the beginner's mind with.

III. GRAMMATICAL PRINCIPLES.

In the presence of a volume like the one before us, the work of a master hand whose competence for the task clearly has no superior among his countrymen, one is reluctant to seem to set himself up as critic. Nevertheless, in carefully examining the text of the grammar we have had our attention arrested by the following points:

§ 61. The reviewer would expect small letters instead of capitals in such plural forms as "los Sud-Americanos," "las hermosas Sevillanas," etc., not used as titles or headings.

§§ 64-68. A feature of the older grammar as well as of the new one is the attention given by the author to the consideration of words having forms common to the two languages. By means of a list of corresponding endings in both languages the student is able to get the run of many Spanish nouns and adjectives having forms cognate with

our own. It is doubtful whether at the outset the student effects much saving of time over the practice of consulting the dictionary, but his faculty of observation is usefully cultivated. No rules are without their exceptions, however, and the compiler of the exercises has missed this principle in a few cases. For example: "*Chocolate*" (exs. 3, 5-6 and 4, 16), "*convent*" (exs. 14, 30 and 30, R. 6), "*entomologist*" (ex. 34, 2), "*egiptólogo*" (ex. 25, 12), "*dramaturgo*," etc.

§ 103, Rem. The author affirms that the possessive *usted*-form, *la casa de V.*, "is preferable" to the redundant construction, *su casa de V.* The writer's observation has been that the redundant form is more common, and that since it is deemed more courteous and elegant, it is the preferable one to recommend to beginners who have not reached a point where they can weigh and choose for themselves.

§ 107, Note. The estimate "about 300" as the approximate number of the irregular verbs foots up a total of nearly twice as many in the author's comprehensive verb-list, § 1136. But many of these, perhaps one-half, will, it is true, remain outside the student's range of practice; and, furthermore, it is perhaps not expedient to discourage the learner, at the outset, by anticipation of such a grammatical avalanche in store for him.

§§ 151-160 (Les. 11). The author's analysis of the knotty *por-para* distinction in Lesson 28 is excellent, and leaves little to be desired. It is to be wished that he had been equally scrupulous and detailed for that most troublesome of all topics to the mind of the beginner in Spanish—and destined to remain so for a long time: the distinction between *ser* and *estar*. The author does little more than call attention to the underlying principles of qualities "essential" (*ser*) and "accidental" (*estar*). This alone is not sufficient: the learner wants specific subdivisions. With only the main principle before him he sees many—to him—clear contradictions. An extension of the subject over two or three more pages for subclassification and copious examples would have been advisable, and would have saved the teacher the trouble of adding special matter of his own if he would safeguard his students for the future.

§ 170 c. Rem. : the second example applies specifically to § 170, b.

§§ 249-257, 789-795. In his treatment of verbal idioms the author seems to have overlooked or underestimated the important and oft-recurring form, *tener que* + inf. (= *hay que*); cf. author's "Text-Book," §§ 858, 859.

§ 282 might be completed to advantage by adding something like the following : [the definite article is required] 'generally also if a geographical term (as cape, lake, mountain, park, street, etc.) has a proper noun in apposition.'

§ 288, Rem., 3rd example : the adjective, *Norte-Americano*, would be spelled with small letters according to the author's rules.

§ 301. The author might have made the application of the "distinctive *á*" more definite by calling attention to its association with an individuality characteristically brought out by the use of the definite article, rather than the indefinite. The inference of the Lesson may be clear, but nowhere is there any direct statement to this effect.

§ 313. The reviewer's impression is that the author insists over much on the difficulties of Spanish genders when he says : "there are no available rules for determining the gender of Spanish nouns—the gender of a great part must be learned separately for each noun."

§ 445. The statement that "the verb either precedes or follows both" object pronouns is confusing or misleading, and evidently does not express the author's intentions.

§§ 472, 473. The capitalization of the proper names in the examples is not consistently carried out. Cf. comment on § 61, above.

§ 483, Rem., would be clearer by inserting after "auditory," in harmony with the principles previously stated : 'but which we wish to suggest by recognized parts or features.'

§ 486. The wording could be improved, *e. g.*, 'A thing applied to a number of individuals is put [in Spanish] in that number to which it is limited in a single individual.' The author's phraseology seems to exclude the plural occurrence in a single individual (*e. g.*, *todos los animales tienen [cabeza y] pies*).

§ 488. The noun 'clerk' is more characteristic than the adjective "dependent" as the meaning of *dependiente*.

§ 554 affirms that the exclamative *cuánto* "is shortened to *cuán* before adjectives not accompanying nouns," etc. This principle seems to be violated by two of the examples given. The paragraph lacks clearness in other respects.

§ 569 (anent the demons. rel. *lo que*). The second clause might be more satisfactorily expressed.

§ 579. The examples do not appear in harmony with the last statement of the paragraph (as also ex. 37, a, 15). The wording of the paragraph is not felicitous. But is the rule a binding one?

§ 591. The usual definitions of the compound relative pronouns leave something very obscure to beginners—the capital point of the distinction between the short form *que*, on the one hand, and the long forms, *quien*, *el que*, *el cual*, on the other. The distinction is not at all so self-obvious to beginners as it might be assumed that grammarians suppose from their ignoring it. The author distinguishes between *el que* and *el cual*, but leaves the larger distinction to inference, or possibly hints at it in subparagraphs. He would have given an added instrument of helpfulness to beginners in this confusing subject by calling attention to the characteristic function of *que* in connecting a substantive or a clause with a "dependent" clause, *i. e.*, one of necessary relationship to the sense of what precedes ; while the long forms connect clauses of coördinate value. In the first case the *que*-clause is indispensable to the full sense of the expression, and may not be separated from what precedes by a comma or a marked pause ; while in the latter the longer relative may be replaced by a coördinate conjunction and personal pronoun, thus continuing a thought complete in itself and capable of being set off by punctuation. Intrinsically, the *que* is *restrictive*, the other forms are *continuative*. Similarly, in the 3rd example of § 594, instead of the *que* (1st occurrence) we should expect *los que* as preferable usage.

§ 650, 2nd line : "those" = 'that.'

§ 696. In the list of miscel. adj. prons. preceding this paragraph, the presence of *el* and *la* in combination with *demás*, on the same footing as *lo-los-las demás*, is unnecessary and misleading. It could not have been seriously intended, since *el-* and *la demás* are not in use, *demás* in the singular occurring only with the neuter form *lo*.

§ 763 (anent *ni* = neg. form of *y* = "nor"). This paragraph would gain by the following qualification: 'But it [*ni*] may be used in this sense [as "nor"] only as a *continuative* negation after a preceding negative clause; otherwise use *y no* instead of *ni*.' The 2nd example of the author's does not illustrate his paragraph, if, as it seems, the correctness of *ni* for *y no* is questionable. The paragraph thus revised merges naturally into the subsequent one.

§ 1041. Instead of the old irregular present indicative of *esparcir* (= *-emos*, *-éis*) it would surely have been preferable to give the regular forms of the third conjugation (= *-imos*, *-ís*) now current.

IV. EXERCISES.

In the preface to his older edition the author states his belief "that exercises to test the student's progress at every step and give opportunity to practise what he has learned, are among the most important agencies in education, and ought never to be evaded." The writer heartily endorses this sentiment and is glad to see it put into effect by the copious exercises, usually well selected, that accompany the new volume. This feature is a natural outcome of the wealth of idiomatic illustrative sentences given after each grammatical principle presented, in this respect one of the most valuable characteristics of the older work as well as of the new one. When illustrations for all forms of inflection are desired at any cost some puerilities of expression are perhaps inevitable. But the few that have been found in the present work are nothing to what we might expect.

The full and clear introductory matter on pronunciation and accent is marred by one blemish—the large number of rare or uncouth terms pressed into service as examples. Here are a few of these caught here and there: *coime* (§ 8), *chuchoco* (§ 19), *panchudo* (§ 20), *huanaea* (§ 22), *jipijapa* (§ 23), *llueca* (§ 24), *corrutaco* (§ 29), *Luzbel* (§ 36), *Escrích*, *Berrós*, *ganzápiros* (§ 44), *enjuague*, *Benjúi* (§ 46), etc.

The first fifteen exercises are provided with special vocabularies. This is a matter that needs to be managed with a good deal of nicety to avoid error or inconsistency of usage, and those before

us do not always escape these defects. Words are used in the exercises without being registered in the special vocabularies, but occur in the body of the grammar text as illustrations. Again, others so occurring are included also in the special vocabularies. The same word may occur twice in the special lists. Still others occur in the exercises so much later after their appearance in the special lists that the student imagines them to be new words and looks in vain to the general vocabulary for relief.

The following minor points have been noted: *Víctima*, formerly considered as "epicene" is classified in the special vocabulary of § 71 as masculine, while in the general vocabulary it is put as both masculine and feminine. Why then not include it in the list of § 324. a, dealing with masculine and feminine nouns in unchanged *a*? "Romans" (ex. 2, 15), "violin" (ex. 7, 11), "reduction" (ex. 32, 16) are not italicized for conversion according to rules of §§ 64-68; nor are they to be found in the vocabulary. On the other hand, "modern" (ex. 10, 15) and "taciturn" (ex. 11, 9) are so italicized for conversion but do not appear to have a classification fitted for them. Ex. 6, 14: the position of the adverb *siempre* before the verb—while perhaps allowed for emphasis—is contrary to the author's specific precept, § 199, and hence is ill-advised at the outset, since it tends to disconcert the beginner by the apparent contradiction of theory and practice. Ex. 7, 4: Sp. *elixir* has a different stress from Eng. 'elixir,' but the author does not use his cautionary signs announced § 68, Rem. Exs. 25, 6, 7: are not "solar spectrum" and "spectral image" uniformly *espectro*? Ex. 11, 16: *vieja* does not agree in inflection with its masculine noun *puente* (cf. ex. 13, 10). Similarly, in ex. 13, 9, cf. *rota* vs. *vaso*. Ex. 11, b, 13: the sentence is ill-chosen. Its usual rendering would not illustrate the use of *estar* + adj., but that of *tener* + noun. Ex. 19, 10 illustrates a principle explained in § 270, ahead of the subject. There should be uniformity of spelling in *caravela* of ex. 27, 9 and the vocabulary *carabela*. Similarly, in *cojer* of exs. 28, 13 and 32, 8, and *coger* of the vocabulary. Ex. 28, 11: *bulliciosa* is introduced, without explanation and far ahead of the subject (cf. § 1148), as an example of the use of adjectives for adverbs. Ex. 30, 3:

the use of *de* after the first long numeral is not consistent with its omission after the second. Exs. 31, 3 and 40, 11: we are told that "zoological gardens" should be construed as singular in Spanish, but we were not so told on the occasion of its first occurrence, ex. 19, 1. Ex. 33, 6, N., "poured some oil on it, *la echó aceite*": preferably, '*le*' for '*la*.' Ex. 40, a, 14: "Mississippi" and "Missouri" have each a well-recognized Spanish form, *Misipipi* and *Misuri*. Ex. 43, 13, n.: it is not obvious why "food," *comida*, should here be plural, as the Note prescribes. Ex. 46, 15, n., "on a slow fire, *á fuego suave*": '*lento*' is surely preferable to "*suave*" as the usual term to be employed in such an expression.

V. VOCABULARY.

Of two or more forms, an elementary grammar should choose the most current, or the one recognized by the most extensive usage for the case in question. It will thus avoid leading beginners either into confusion or into bad habits that must be later corrected. This point is so obvious as not to need serious demonstration.

Art Gallery [ex. 35, 21], *galería* "de arte": preferably, 'de bellas artes.' *Bottle*, "frasco": but "scent-bottle" [ex. 26, 11], as '*frascuita de (agua de) olor*' is not available from the data given (cf. "scent"). *Chin* [ex. 33, 16], "barbilla": ordinarily, 'barba.' *Collection* [ex. 36, 2], "cuesta": here = 'colección' (cf. exs. 3, 13 and 9, 12). *Complain* [ex. 41, 4], "protestar" (special reference), which is a secondary meaning: why not the usual 'quejarse'? Between a *queja* and a *protesta* there is a good deal of difference. *Dull* (of color) [ex. 40, 18], "muerto": preferably, 'oscuro' or 'opaco.' *Dim* [ex. 44, 3], "lánguido": preferably, 'débil,' 'oscuro,' or 'vago.' *Fire* is not arranged alphabetically with *fireplace*, preceding it. *Float(ing)* [ex. 34, 12], "cimbrear": questionable for 'flotar' or 'pasar.' *Hot*, "candente" (prescribed for ex. 33, 5): inasmuch as *candente* = 'red-hot' (cf. *hierro candente*, 'branding iron') is not *caliente* more plausible here? *Monarch*, "la monarca": cf. §§ 314, 324, a, for classification. *Native* (language) [ex. 38, 1], "natal": preferably, 'materna' or 'nativa.' *Orchard* [ex. 37, 8],

"verjel": a word very special, and questionable here. *Peñascoso* [38, 14], "precipitous", which is secondary: why not here the usual primary meaning, 'rocky' or 'mountainous'? *Preserve*, "conservar" (I) [vocab.]: omit the "(I)" [which refers to the *pensar*-class of irregular verbs], since the verb is quite regular (cf. *conservar* in the Sp.-Eng. part of the vocab.). "*Préstamen*" [ex. 37, 16]: the form 'préstamo' is preferable. *Prospect* [ex. 43, 13], "perspectiva": here, preferably, 'esperanzas.' *Red* (of the solar spectrum) [ex. 25, *passim*], "colorado": preferably, 'rojo.' *Roll up* (a cigarette) [ex. 17, 2], "doblar": preferably, 'liar' or 'echar.' *Scent*, "perfumería": rather, 'perfume,' as well as 'olfato' or 'pista,' according to circumstances. *Sentence* [ex. 49, 12], "oracion": regularly, as here, 'frase.' *Successful* [ex. 41, 3], "ganancioso": preferably, 'próspero.' *Suggestion* [ex. 37, 9], "sugestión": here, preferably, 'idea.' *Treat* [ex. 44, 9], "convidar": here, preferably, 'regalar.' *Venerable* [ex. 44, 10], "venerando": the form 'venerable' is preferable. *Ya . . . Ya* (correlatives) [ex. 39, 8]: the vocabulary meaning is inconsistent with the one in the list of § 1152. *Yard* (measure) [ex. 51, 11], "yarda": questionable choice for 'vara,' or, better here, 'paso.'

The following omissions have been noted:

Arriba [ex. 40, 6]. *As for* (= *en cuanto á*) [ex. 36, 16]. *Bacon* [exs. 46, 11, 14]. *Beg* [ex. 37, 13]. *Beautifully* [ex. 16, 13]. *Calidad* [ex. 22, 2]. *Citizen* [ex. 42, 16]. *Clearly* [ex. 36, 7]. *Co(mpany)* [ex. 34, 10]. *Disease* [ex. 36, 11]. *Drink* (noun) [ex. 9, 4]. *Encarnado* [ex. 38, 12]. *Entrevista* [ex. 31, 9]. *Fall*, n. (= *caída*) [ex. 29, 1]. *Hammock* [ex. 51, 5, 6]. *Hot* (= *caluroso*) [ex. 11, 13]. *Master* [ex. 34, 3]. *Nowadays* [ex. 45, 19]. *Oreja* [ex. 33, 2]. *Pound* (weight) [ex. 29, 8 and *passim*]. *Power* (national sovereignty, *potencia*) [ex. 46, 10]. *Rehusar* [ex. 33, 8]. *Repaint* (= *pintar de nuevo*: the form *volver* + inf. appears later) [ex. 19, 14]. *Right*, to the [ex. 16, 7]: is not registered under "right," although "to the left" appears under "left." *Sadness* [ex. 24, 2]. *Spectacles* [ex. 42, 16]. *Thirsty* [ex. 11, 13].

VI. TYPOGRAPHICAL ERRORS.

In the following list the italics point to the incorrect form or letter:

§ 26: alimaño. § 44, 2, last column, *detall*: is not *detalle* meant? In this case it does not illustrate the division in which it is placed. § 61: punctuation after 1st example. Ex. 6. a, 12: punctuation. Exs. 12. a, 7 and 14. a, 8: punctuation. § 117, 6th exm.: Busco. § 126: preveemos. § 171: noun\$. Ex. 18, 18: embargo. § 245: enseñare (for 'enseñaré'). § 250, 1st line: spacing and punctuation. § 322: ion (for 'ión'). Ex. 25. a, 1, 4: punctuation. § 406: ayo (for 'Mayo'). § 415, last exm.: ne (for 'one'). § 433, last exm.: esos (for 'pesos'). Ex. 31, 1 (and vocab.): sér(es). As noun (= *ente*) *ser* does not now customarily take the diacritic sign (cf. Dicc. Acad. and author's list, § 49, b). Ex. 32, 8: do-day. § 548, last exm.: be. § 559, 1st exm.: hav, and punctuation. § 569, last exm.: circunstancias. § 574, 4th exm.: (el) enfermó (verb for noun inflection). § 639, last exm.: hecha (for 'hecho'). § 652, 3rd exm.: aprisa. § 658, 2nd exm.: ridículos (no accent mark). Ex. 40, 11: Wáshingtón (for Wáshington, cf. exm., § 33). Ex. 43, 1: vistose. P. 321: chapter heading lxiv (for 'xliv'). § 793: á omitted after "gusta." § 839, Rem.: the illustrating word "rocks" is omitted after "marked.") § 905: *xamples*. Ex. 48, Note 8: reference to 910 should read 901. § 940, last exm.: ultimo (no accent mark). Ex. 49, 26, Note: punctuation. § 1042, b: the typography of "bullí" is irregular (cf. "tañí," following). § 1062: perdid. § 1087: *ubimos*. § 1136: complacer and desplacer = Class IV instead of III, endurecer = IV instead of V, entrelucir = IV instead of VI, repensar and revolver = I instead of II, sobrevestir = III instead of II; *dasa-pretar*. P. 499, 2nd col.: soler = § 1124 instead of 1125. P. 562, 2nd col.: tallo (= "waist," cf. ex. 34. a, 1). P. 570, 2nd col.: "bird" is out of its place. P. 583, 1st col.: *Island* (for 'Iceland'). P. 592, 2nd col.: arco-iris (for arco iris).

VII. STYLE.

It is doubtless quite supererogatory to speak of "style" in reviewing so unimaginative a production as a grammar. In such a book only the simplest and most direct phraseology can be admitted. No one can take issue with the author's

performance on this score. Nevertheless, there are constructions which the orthodox reader of English themes would not allow to pass unchallenged, even though the sense be clear and popular usage careless. In § 77 and ex. 21, 6 the author might deem the preference of 'relatives' for "relations" as an unnecessary refinement, but he has himself sanctioned the former in § 78, and in § 268. An example of confused construction is to be noted in ex. 35, 12: . . . "some of my friends has taken." Doubtless the author does not take seriously the distinction between *shall* and *will*, e. g., "a week from to-morrow we will have been living two years in this house" (§ 871); or, "if there were a breeze we wouldn't feel the breeze so much" (ex. 50, 3); or, "I doubt whether I will be able to accomplish it" (§ 992); or, "I foresaw (I did not foresee) I would meet with (such) great obstacles" (§ 994).

The reviewer has made no attempt to draw up a comprehensive table of these "niceties," but to the few examples cited a number of others could be added in which the author's usage might well be revised and thus meet the rigorous standard that a text-book so valuable as his own should illustrate.

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ENGLISH LITERATURE.

Philosophy in Poetry: A Study of Sir John Davies's Poem, "Nosce Teipsum." By E. HERSHEY SNEATH, Ph. D., Professor of Philosophy in Yale University. New York: Charles Scribner's Sons, 1903.

Some years ago Professor Sneath published an admirable treatise on *The Mind of Tennyson*. For a second study on the borderland of literature and philosophy he has now taken the *Nosce Teipsum* of Sir John Davies, the Elizabethan. To this poem he was led, it would seem, not so much for its real literary value as for its historical significance. The *Nosce Teipsum* is the best brief statement of the philosophy and theology of the Elizabethan age; it is also "the first formally

developed system of philosophy in English poetry." Professor Sneath leaves still unsolved the problem as to what model Davies had at hand; but he shows quite conclusively that it was not the *De Rerum Natura* of Lucretius. Likewise little attention is given to the influence that Davies exerted upon the poetry of the subsequent age. For the main design of the book is to trace the leading ideas of Davies to their sources, and then to indicate tersely the part they have played, irrespective of Davies, in the history of philosophical speculation. After stating, for example, Davies's refutation of the materialism that belonged to Graeco-Roman thought, and telling us where the poet got his arguments, Professor Sneath proceeds to a brief history of materialism, contrasting the early and crude forms of it with the scientific refinements of the nineteenth century. To the study, which is made up of a series of connected essays, is appended for the convenience of the reader, the poem itself from the text of Grosart.

The most original parts of the book deal with the direct sources of Davies's ideas. As might be expected, a large contribution was made by the *De Anima* of Aristotle. Indeed, Davies did little more than put Aristotle into rime, when he came to treat of the reality, nature, and activities of the soul. From Cicero's *Tusculan Disputations* were derived those arguments for immortality that still obtain in the world of thought—the intimations from wide assent, contempt or dread of death (dependant upon whether a man is righteous or wicked), and the very common desire for posthumous fame. The more distinctively theological notions of Davies came mostly from Calvin's *Institutes of the Christian Religion*. Poet and theologian agree essentially on the origin of the soul and on various speculations concerning original sin. Both held to the intellectual as well as to the moral fall of man, the futility of knowledge, *et cetera*—views that at a later time placed a ban upon all literature on the ground that it proceeded from a corrupt imagination. To have worked out in details that can not be given here Davies's relation to Aristotle, Cicero, and Calvin, required good judgment as well as wide knowledge.

But a more striking piece of investigation has to do with Nemesis, the Church Father, once known for a Greek tract called *De Natura Hominis*. A

certain Alexander Dalrymple, as recorded in Nichols's *Literary Illustrations*,¹ wrote to a friend that Davies took his poem chiefly from Nemesis. Anent this remark Grosart, in a *Memorial Introduction to The Works of Sir John Davies*,² swore on his salvation that the poet knew absolutely nothing of the Church Father. "Not one line," said Grosart, "was taken from Nemesis . . . not one scintilla of obligation suggests itself to the reader." Professor Sneath examines the question anew. Dalrymple's charge of wholesale plagiarism is found to be untrue. But—notwithstanding the violences of Grosart—Davies was certainly familiar with the *De Natura*. Toward the proof of this there is much evidence in the ideas common to Davies and Nemesis; but the question is settled beyond doubt by a comparison between what each says on the relation of the soul to the body. Not only do they agree in all essentials; but to express the relation, they employ the same similes and metaphors. Both say, for instance, that the soul is not contained in the body as a liquid in a vessel, or as fire in wood; but that it is diffused like the sun through the air. Wherever Davies varies in his imagery from Nemesis it is mainly in that imaginative heightening that we should expect of a poet in distinction from a philosopher.

Scholarly as is the book, the reader is perplexed by some of its features. Why, he asks, for instance, should it have for main title *Philosophy in Poetry*? From such a title one certainly expects a treatise on a wide and interesting theme; then comes the drop to *A Study of Sir John Davies's Poem, "Nosce Teipsum."* True, something is said in an introductory essay about philosophy in verse, but what is said seems inadequate for even an outline, and it is misleading. Surely a poem may fail as a poem for many reasons, but nothing is likely to contribute more to this issue than the attempt to express in a formal way philosophical systems and dogmas. Dante, Milton, and Tennyson—all of whom are cited by Professor Sneath—do not survive for their dreary speculations, but in spite of them. The further he gets away from Thomas Aquinas, the greater Dante becomes. So of Milton and his Protestant theology. So perhaps of

¹ Vol. iv, pp. 549-50.

² London, 1876.

Tennyson and the metaphysical problems he would solve. These great writers are all read not because they are philosophers, but because they are poets. The *Nosce Teipsum* is a clever experiment in rimed philosophy. It is not a great poem, and it is only an incident—important as that may be—in the history of philosophy in poetry. Professor Sneath should now justify the large title he has written over this book by a series of studies in the philosophical poets.

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GERMAN LITERATURE.

Easy German Stories, with exercises, notes and vocabulary, by PHILIP SCHUYLER ALLEN, Ph. D., and MAX BATT, Ph. D. 2 Volumes. Scott, Foresman & Co., Chicago, 1904.

The authors have put a good deal of care very successfully on these two volumes and have made a serviceable text. The plan is the same for each volume: reading matter consisting of complete short stories (65 pages in Vol. I and 80 in Vol. II), thoroughly digested in about 30 pages of notes for each volume, the whole provided with a German-English vocabulary and 70 pages of grammar (this by Dr. Henrietta Becker), the grammar being repeated in Vol. II. The reading selections are for Vol. I: Baumbach, "Ranunkulus" and "Der Fiedelbogen des Neck"; Heyse, "L'Arrabbiata"; Rosegger, "Als ich das erste Mal auf dem Dampfwagen saß," "Wie der Meisensepp gestorben ist"; and for Vol. II: Riehl, "Der Leibmedikus"; Liliencron, "Der Narr"; Wildenbruch, "Das edle Blut."

Of these stories, the most meritorious in themselves are Rosegger's. These, as well as Heyse's and Wildenbruch's have already become fixtures in America through the excellent editions of Fossler [1895, Ginn], Frost [1896, Holt], and Schmidt [1898, Heath]. The editors have taken some few liberties with the text of Rosegger's stories, but have usually left the dialectic touches (*e. g.*, p. 56, *feitel* 'messenger,' which, by the way, ought to be noted in the vocabulary as dialectic).

This is well, too, for the student must early adjust himself to the fact that in modern German he must have his mind made up to meet foreign or dialectic words in almost any kind of literature—a mark of the cosmopolitan tendencies of the age. The editors in the Biographical introductions furnish good illustration of the same thing by the use of the scholastic (but transparent and thoroughly Germanized) expressions, *Lokal-kolorit* (not in vocabulary), *Foliant*, *intimsten*, *Temperament*, *frappenten* (not in vocabulary), *Didaktismus*, and many others which, on the whole, make the introduction sound bookish, and like a seminar-arbeit addressed to students of style rather than to beginners in the language.

It seems to me there is little good to be derived by leaving the student to his guesses for the meaning of such words from Vol. II, as *borniertesten*, *dummpfiffig*, *verhimmelnd*, *Kutte*, *Bisz*, etc., etc., which are not in the vocabulary. The editors say many words are "designedly not in the vocabulary," so it is impossible to guess which are the intended omissions. But it exasperates a student not to find a word he goes after, and the gender if not the meaning makes it imperative to supply a close vocabulary. How is the beginner to infer anything about the derivatives or compounds of *knapp* if *knapp* is not in the vocabulary? *knapp* and a pageful of aftermath is gathered at p. 80. Page 152 ff. the meanings of the infinitives should be given. The material of the grammar ought to be indexed. It is unfortunate that the 100 words at p. 80 (Vol. II) are not in their places in the regular vocabulary.

The "Exercises" for conversational practice and the "Notes" on the text are admirable, and here the salient virtues of the two volumes appear. Many of the questions might be made to require less memory of the detailed progress of narration since the use of the German is the prime object, *e. g.*, "What occurs next?" is the poorest style of a question (and doesn't occur here). But a question like "What happens after he sets the bucket under the spout?" leaves the burden wholly on the language proper where it belongs.

The grammatical appendix has strong features and the heavy type does especially good service in the verb paradigms, *e. g.*, p. 142, 143, 149.

The grammar leaves the beaten path at intervals

for a doubtful advantage. Instead of "a as in father" it gives "resembles a in artificial" (where there are two a's), "e resembles e in yellow," (why not as in yell?), and "u resembles oo in swoon" (why not as u in truly), much as if a teacher should give "monkeywrench" as an example of a noun.

The use of *always* usually gets a grammar into trouble. *Always* and *never* are not for mortals to use in grammars. The vowel followed by a double consonant is not *always* short; and *ie* and *ei* are not *always* long (cf. *einmal* and *vielleicht*), also section 21 not all feminines of this class take the umlaut (cf. *Trübsal*, *Besorgnis*, *Erlaubnis*).

The English is a little blind at times, e. g., at Section 13 (b), and Section 142, and foot-note on page 149. The parenthesis in the inflectional forms is often misleading for lack of hyphens; at page 127 (bottom) what is the student to infer of the accent of the plural *Studenten*?

In the verb paradigms one could only conclude that the type "*er würde lieben*" is an impossible form. There is no provision for the type *ihm wurde gefolgt* which, bad as it is, occurs and might well be treated.

On the whole, the declensions will mystify the student. The student should learn a plural for each gender: (1) umlaut and -e for masculine, (2) -e for neuter, (3) -en for feminine. The "few feminines" that are like masculines are 35 mostly exceedingly common words, and should be listed at section 21. Students feel solid footing when the whole case is shown, and are grateful for such lists. Section 23, "some monosyllabic feminines" are about 30 of the commonest words. Section 22, "MONOSYLLABIC NEUTERS" (in black face type), as if giving about all there is to neuters is very deceptive (but common in other grammars). It is a false rule for neuters, since, aside from compounds, only about 60 neuters in the whole language have that plural,—the far commoner form being added -e only,—the five dozen neuters and the one dozen masculines having -er.

It can only be mystifying to a beginner to show him the three genders in one class (*Sohn*, *Hand*, *Jahr*). Plurals with or without their umlaut are the best basis for classifying.

The two volumes are beautifully printed and remarkably free from errors. On the front cover

and again on the title page "Vol. I" is omitted from the title and the paging should not begin over at each division of the book.

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CORRESPONDENCE.

NASALITY IN ITALIAN.

To the Editors of *Mod. Lang. Notes*.

SIRS :—In his review of the work of Professor Scripture in the Jan. (1904) M. L. N., Professor Weeks calls especial attention to some of the present writer's experiments in Italian. Permit me a few words upon this subject, lest any one taking these statements too generally should conclude that nasality does not exist in Italian in the sounds in question (or, by extension, in other Romance languages).

In associating himself with Professor Scripture's "criticism of Josselyn at the top of p. 349,"¹ Professor Weeks has also followed him in taking for granted that "nasality" must require for its production a fall of the velum and consequent passage of air through the nasal passages. That this is not so is indicated on p. 605. The word "nasality" is evidently used in its broadest sense as indicating any action whatever in the nasal cavities.

The article referred to above was only a preliminary study, and it would have been more profitable to quote from the chapter on nasality in *l'Étude sur la phonétique italienne*, since that represents a later and more comprehensive study upon a greater number of subjects. In this, as well as in subsequent experiments (both Italian and Spanish), not only is the presence of vibrations ("resonance") proved, but the actual passage of air is not at all uncommon, both in occlusives and fricatives, voiced and voiceless. The writer had the privilege this summer of seeing the advance sheets of the still unpublished part of

¹ The passage reads: "Josselyn's deduction of nasalisation for these sounds [*l, r, g, d, b, z*] is, I believe, incorrect."

Principes de phonétique expérimentale, in which more delicate apparatus than that hitherto in use has enabled M. l'Abbé Rousselot to prove a considerable nasal movement of air in all sounds, and to render the thesis of the hermetical closing of the nasal passages more than uncertain.

Consequently, while a disagreement might arise as to the interpretation of certain individual tracings of sounds, there can be no question as to the existence of actual nasality (even in the narrowest sense of the word) in a far greater number of cases than imperfect apparatus or the limitations of our ear have as yet brought to our perception.

FREEMAN M. JOSSELYN, JR.

Boston University.

EL LIBRO DE LAS TRUFAS DE LOS PLEITOS DE JULIO CESAR.

To the Editors of Mod. Lang. Notes.

SIRS:—In chapter ccliii of *El Libro de los Exenplos*, by Climente Sanchez,¹ there appears a work with the above title which Gayangos, the editor, and Graf² among others have failed to find. The title rests upon a paleographical error: the misinterpretation of the abbreviation for *Philosophos*, not *Pleitos*. Gayangos erred, moreover, in interpreting *de* as meaning 'by.' It clearly means, 'concerning.' The correct title of the work is, therefore: *El Libro de las Trufas de los Philosophos*. This would seem to be a translation of *Nugæ Philosophorum*, a title that I have seen cited in a mediæval sermon-book. At the suggestion of Dr. Pietsch, I have consulted John of Salisbury's *Polyeraticus, sive de Nugis Curialium et Vestigiis Philosophorum*, where, in fact, the anecdote is narrated.³ It is extremely probable, therefore, that *El Libro de las Trufas de los Philosophos* is the work of John of Salisbury, just cited.

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¹ Rivad., vol. 51.

² A. Graf: *Roma nella memoria*, etc. Torino, 1882. Vol. I, p. 253.

³ Migne, vol. cxcix, col. 509.

ECHAR UN CIGARRO.

To the Editors of Mod. Lang. Notes.

SIRS:—In the present volume of *Modern Language Notes* (p. 12), Mr. Bassett discusses the Spanish expression *echar un cigarro*, without however succeeding in explaining its idiomatic force. This will be made clearer by a quotation from *Costumbres Populares Andaluza*, por Luis Montoto (*Biblioteca de las Tradiciones Populares Españolas*, Madrid, 1884, vol. I, p. 35):

"La costumbre de echar cigarros está admitida sólo entre los trabajadores del campo, aplicados á las más rudas faenas. *Echar un cigarro* es disfrutar de quince ó veinte minutos de descanso, á más del tiempo concedido para el almuerzo. Durante el día se echan tres ó cuatro, segun que *el amo* tenga la manga más ó ménos ancha."

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KIPLING'S JUNGLE BOOKS IN SPANISH.

To the Editors of Mod. Lang. Notes.

SIRS:—Kipling's Jungle Books have recently appeared in a Castilian version made by Sr. Ramón D. Perés, the eminent Catalanian poet and critic (1 vol., 12 mo., pp. 504, Barcelona, Gustavo Gili, under the title of *El Libro de las Tierras Virgenes*). The marvelous adventures of the strenuous and irrepressible Mowgli among his lovable wolves of the *Pueblo libre* are related in a style that makes the book an admirable expression of the translator's art, and sets it apart as possessing, in its new dress, a high order of literary merit quite independently of that of the subject matter. Sr. Perés shows himself a competent linguistic master of his task, besides having a proved literary competence for the niceties of interpretation and expression. If translation might be done by literary specialists of such rank the disrepute attaching to such work in the abstract would quickly disappear.

The style is of a kind that one would like to see more available than it is in the reading material at the disposal of our beginning classes in Spanish. Well written animal stories for children have high potential merits for such a service; the narrative

is direct, the language is simple and of a range of common objects that the learner needs to acquire at the outset as the basis of his practical linguistic knowledge; while there is a refreshing absence of needless terms and idioms which, projected too early into the learner's progress, merely serve to clog the wheels. We greatly feel the want of good material having such virtues of omission and commission. And but for the objections to be alleged against translations a highly nutritious and palatable sheaf of class reading-matter could be culled from the volume in question; stories of a specially strong dramatic movement, like *Quinquern* and *Los perros jaros* ("Red Dog"); and stories with a particularly fine and subtle philosophico-ironical vein, like *Los servidores de su Majestad* ("Her Majesty's Servants"), *De como vino el miedo* ("How Fear Came"), and *Los enterradores* ("The Undertakers"). A volume of this make-up would not exceed a hundred and fifty pages, and would have claims to distinction rarely possessed by selections made ostensibly for early reading.

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A PECULIAR RIME IN CHAUCER.

To the Editors of *Mod. Lang. Notes*.

SIRS:—The rime *dremes: lemes* in *Canterbury Tales* B 4119–20 has apparently not been noticed by Skeat or ten Brink. Here, according to etymology (*drēam: lēoma*) we have a clear instance of open *ē* from *ēa* riming with close *ē* from *ēo*. No similar case is cited by Skeat or ten Brink. *leme* does not seem to occur elsewhere in the undoubted works of Chaucer; but in the *Romaunt of the Rose*, Fragment B. ll. 5345–46, we have *bemes: lemes*. *leme* does not occur in Gower, or at least is not cited in the glossary to Macaulay's edition. Over against the Anglo-Saxon *lēoma*, which implies close *ē* for *leme*, are the sixteenth and seventeenth century spellings *leam*, *leame* (see *NED.*) which suggest open *ē*. May not *leme* have been affected by the analogy of *gleam*, which, coming from *glām* with umlaut *ā*, has open *ē*? Then the word may have had 'neutral' *ē* in Chaucer's time or have already acquired the open sound.

It is interesting to note that the rime *dremes: bemes* occurs just below, B 4131–32; and that, while all the mss. of the six-text edition agree on the reading *dremes: lemes* in B 4119–20, the Harleian ms. has here also *dremes: beemes*. The Harleian corrector, whether Chaucer himself or an "unusually intelligent scribe," was evidently offended by a slightly imperfect rime and altered it at the expense of a repetition within a dozen lines. Or is the change nothing but an accident?

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COMPOUND NOUNS IN SWEDISH.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In his "La Vie des Mots" (septième édition, revue et corrigée, Delagrave, 15, Rue Soufflot, Paris), page 23, Professor Darmesteter, speaking of the different manners of forming compounds observed in different languages, states: "L'anglais, seul des dialectes germaniques, a conservé un procédé de composition encore vivant en sanscrit et qu'il doit à la langue mère." The foot-note explains: "Le composé dont *good-hearted*, *great-minded* sont les types."

The statement is too wide. The Scandinavian branch of Germanic languages has compounds of exactly the same nature. The following, taken at random, may be cited from the Swedish:

öppenhjärtad = open-hearted;
renhjärtad = pure of heart;
trångbröstad = narrow-minded;
ädelsinnad = noble-minded;
lättfotad = light-footed;
högättad = of illustrious descent;

(öppen = open; hjärta = heart; ren = pure; trång = narrow; bröst = breast; ädel = noble; sinne = mind; hög = high; ätt = lineage; lätt = light; fot = foot; -ad the most common ending for the past participle of weak verbs, here attached to nouns).

Respectfully,

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